



**TEXTILES**

KNOLL ASSOCIATES, INC.



The infinite variety of trends in modern textiles keeps pace with the times. The wealth of inventiveness in man-made cloths, the rich resources in animal fibers and handwoven fabrics from all parts of the world add continuously to the vast range of Knoll textiles, whetting the imagination of the interior designers.

Contemporary fabrics are planned for specific roles to meet specific needs. Weaves that resist wrinkles, camouflage spotting, outlive Methuselah, or simply confine themselves to the practical virtues of washability, fast color and low cost wind up in university dormitories, offices and institutions of all types. For the home coarse upholstery cottons, heavy denims, mohair weaves and textured handwovens have their drapery counterparts in translucent but equally sturdy linen fishnet and clean fresh country cottons.

For the total interior plan, a new Knoll series of correlated upholstery and curtain fabrics bring together color, weave and design in harmonies of wit and imagination. Typical are the heavy homespun linens in muted checks with their blending plain textures. Small and brisk prints which appear like weaves at the distance melt in pleasantly with plain textured cottons and sharp, clear stripes.

The new low-cost textiles belong in this picture right along with the most fabulous ones. They have an important place. With new techniques and know-how in weaves, a cloth of great beauty, intrinsic quality and design can be mass produced at a low price. A whole new range of fabrics has been added to broaden the base of good textiles within reach of everyone. Each has its balanced color, texture relationship and sensitivity to area in the total plan.



P3 "Saran" stripe woven plastic, 50" →

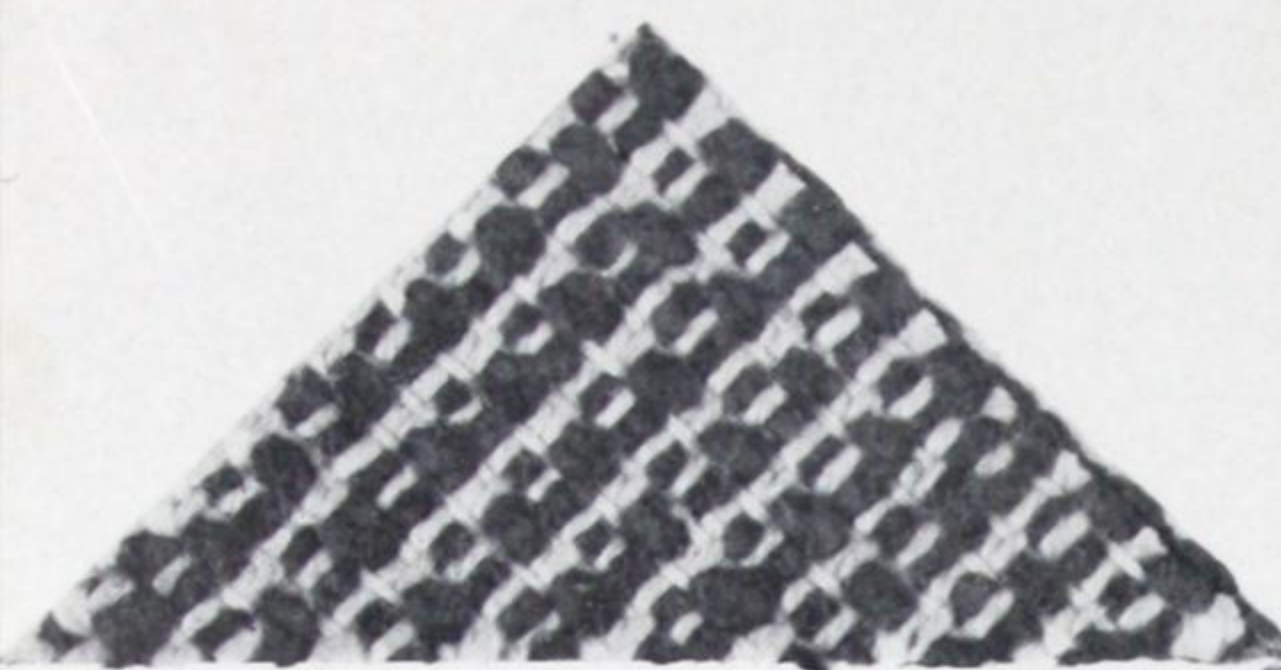
INDESTRUCTIBLE WEAVES, FIBRES

← P325 Woven grey horsehair upholstery, 27"

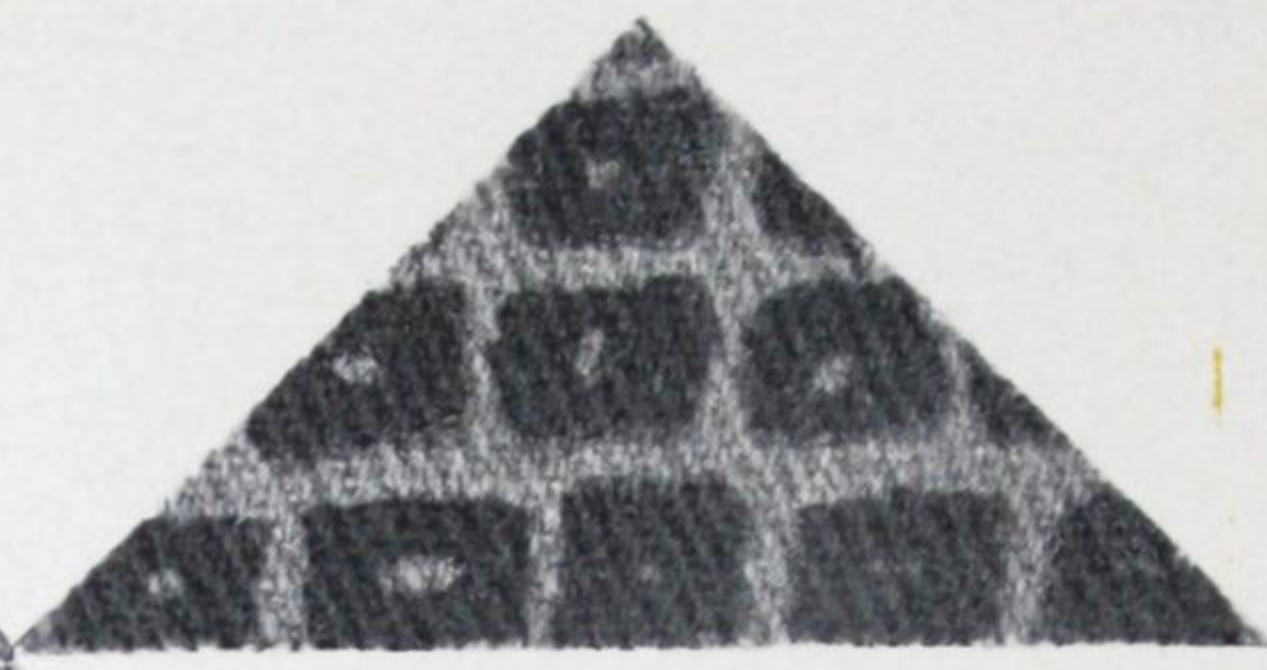
P4 "Saran" solid color woven plastic, 36" →

←1 Natural fiber "Pandanus" upholstery, plasticized, 27"





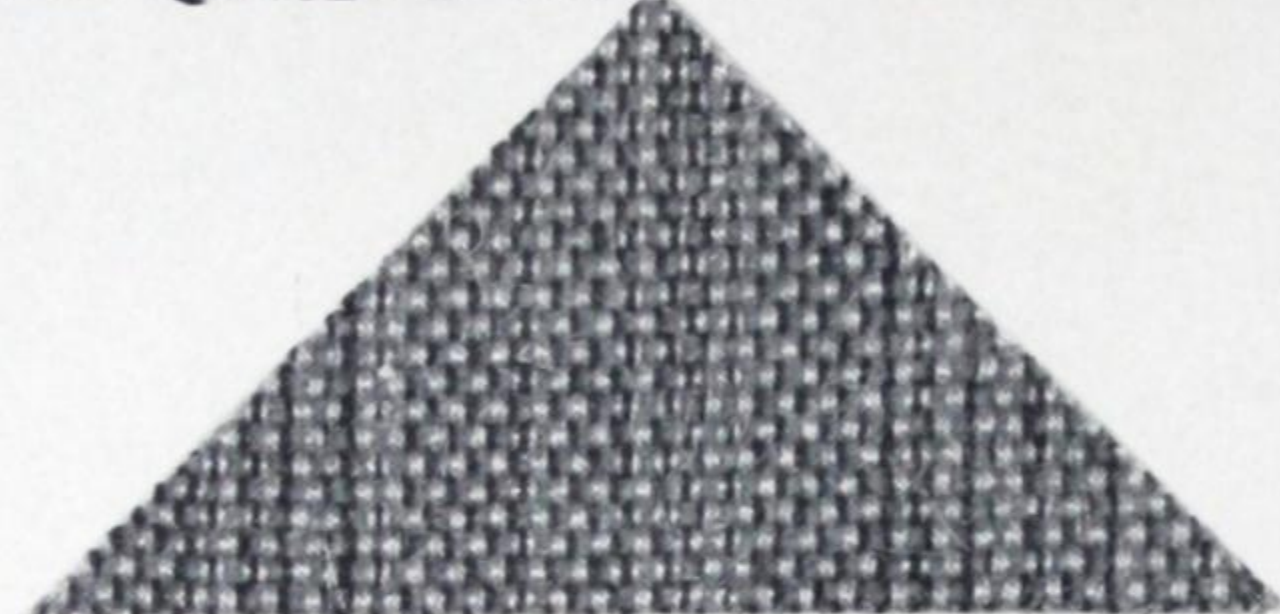
K130



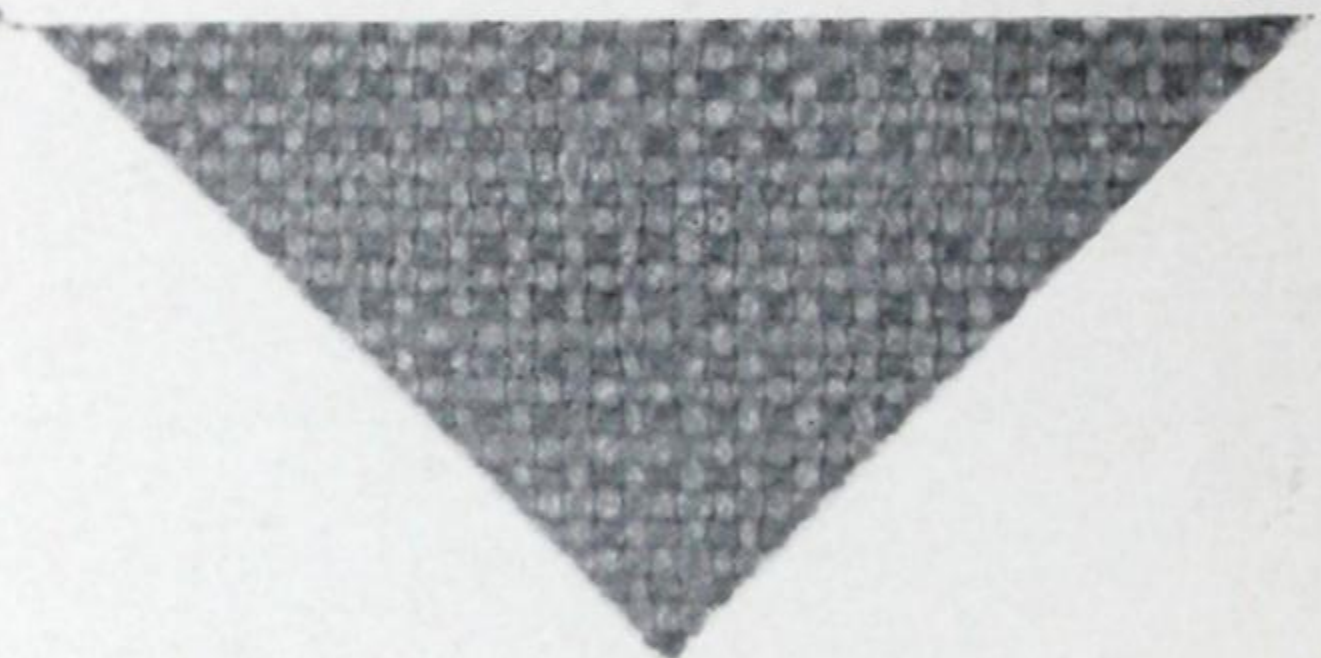
K11



K140



K510



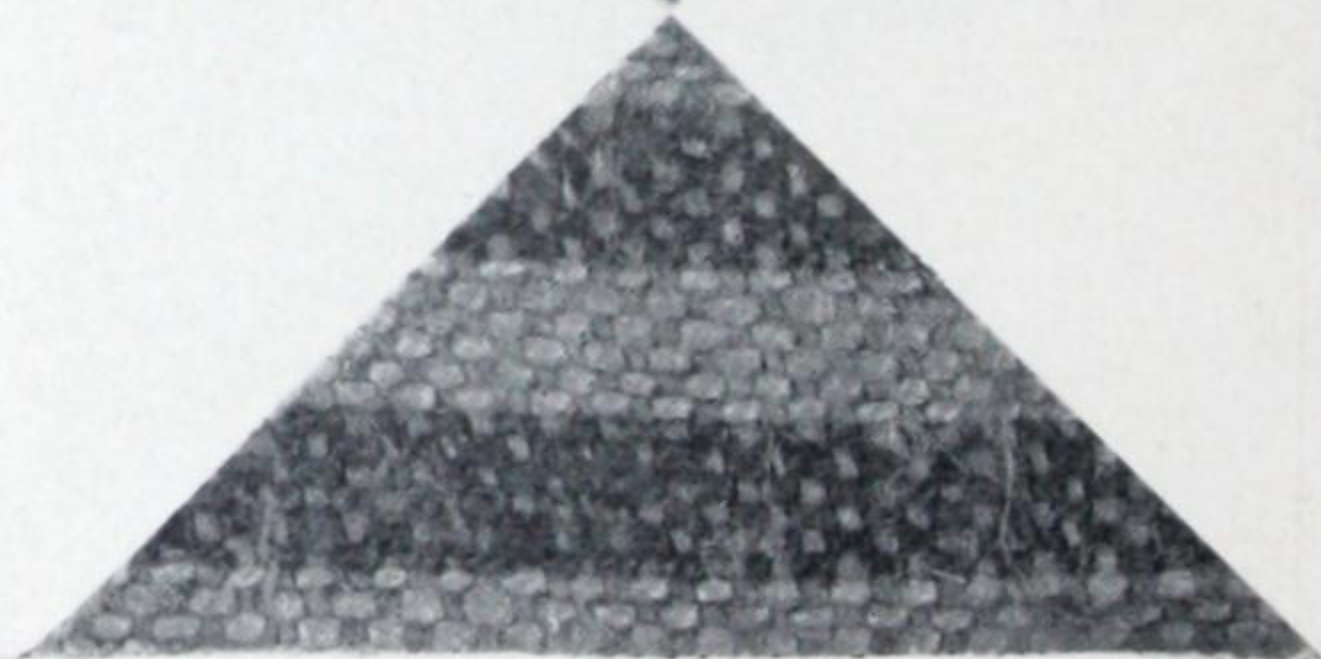
K527



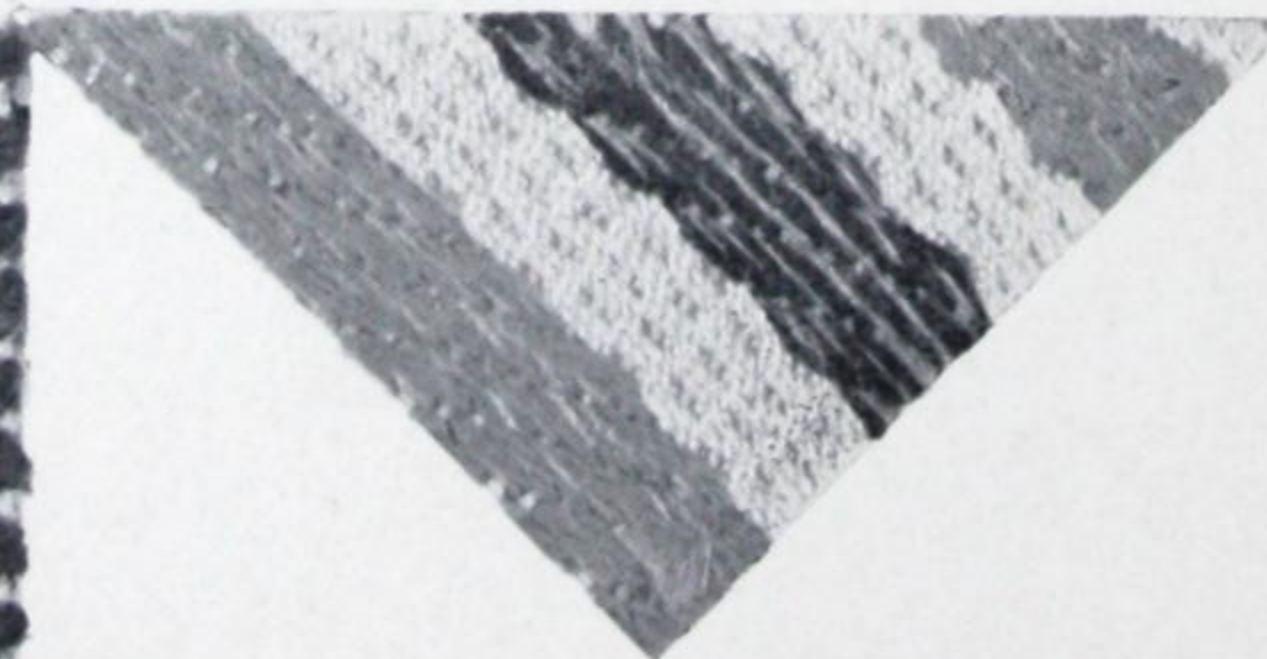
K164



K531



K431



K160

UPHOLSTERY WEAVES, STURDY, LOW COST



K380

K811

K382

K820

- K130 "Cartree" upholstery, 54"
- K11 "Chinese Coins" upholstery and drapery, 50"
- K140 "Devil" upholstery, 53"
- K510 Mohair upholstery, 50"
- K527 Linen crash upholstery, 50"
- K164 Homespun linen upholstery, 50"
- K531 Linen crash plaid upholstery, 50"
- K431 Sempe stripe upholstery, 52"
- K160 Prestini upholstery, 54"
- K380 "Bauret" stripe, 50"
- K811 Strengell handwoven upholstery, 40"
- K382 "Bauret" stripe, 50"
- K820 Strengell handwoven "Silverstone" upholstery, 40"
- K293 "Canton" shantung weave, 46"
- K600 India silk, handspun, handwoven, 50"

K293

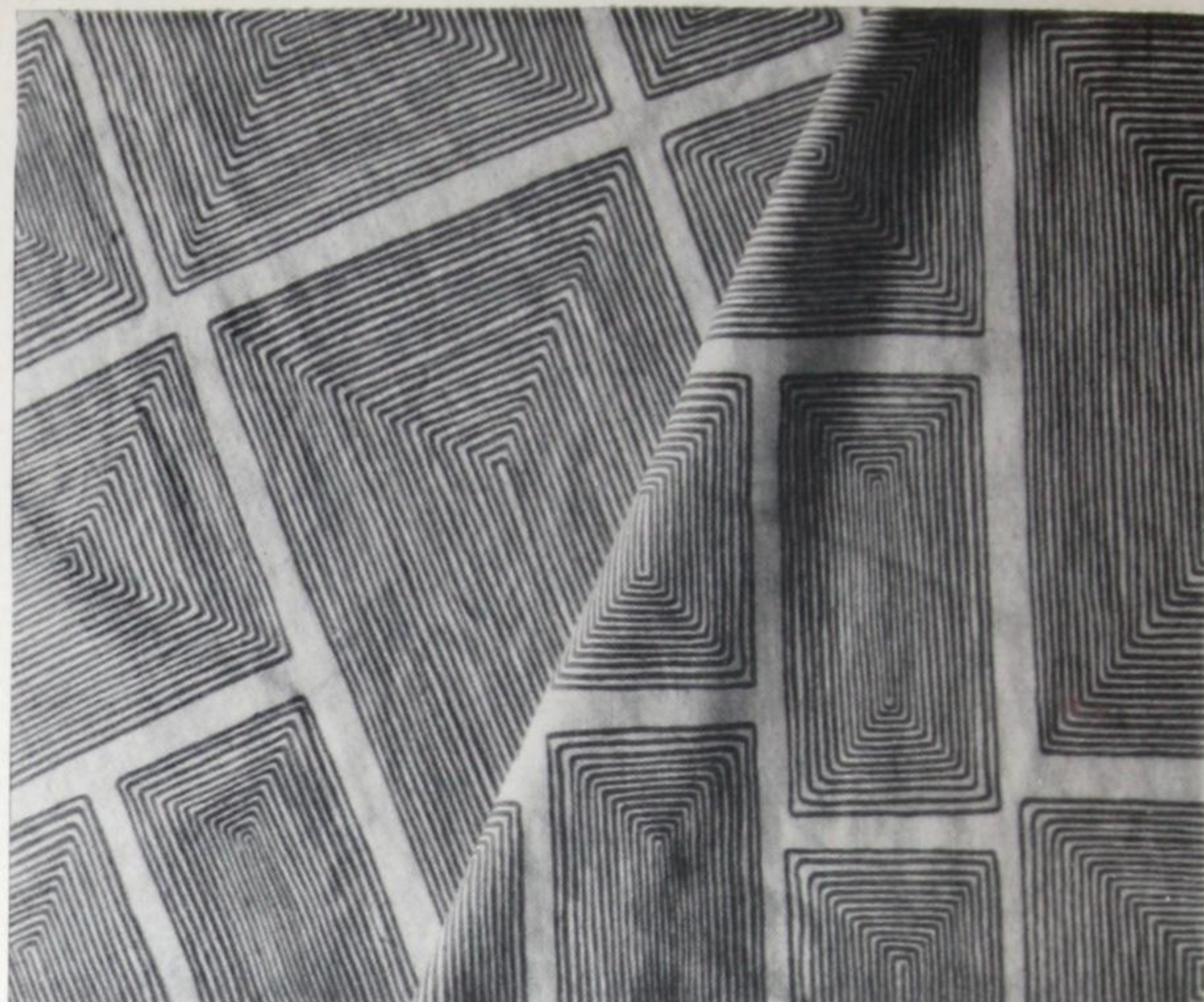
K600

LUXURIOUS FABRICS, HANDWOVENS

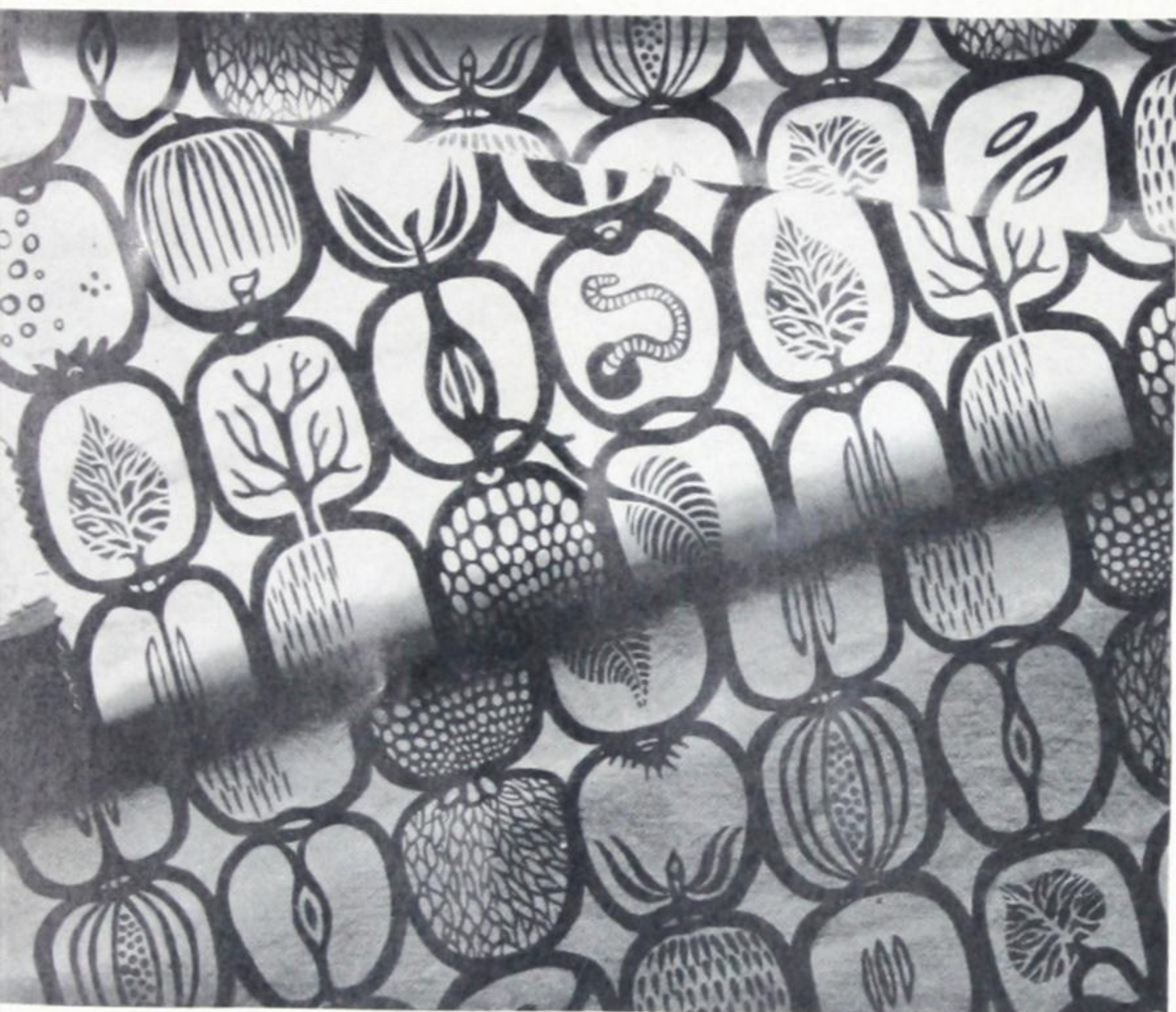




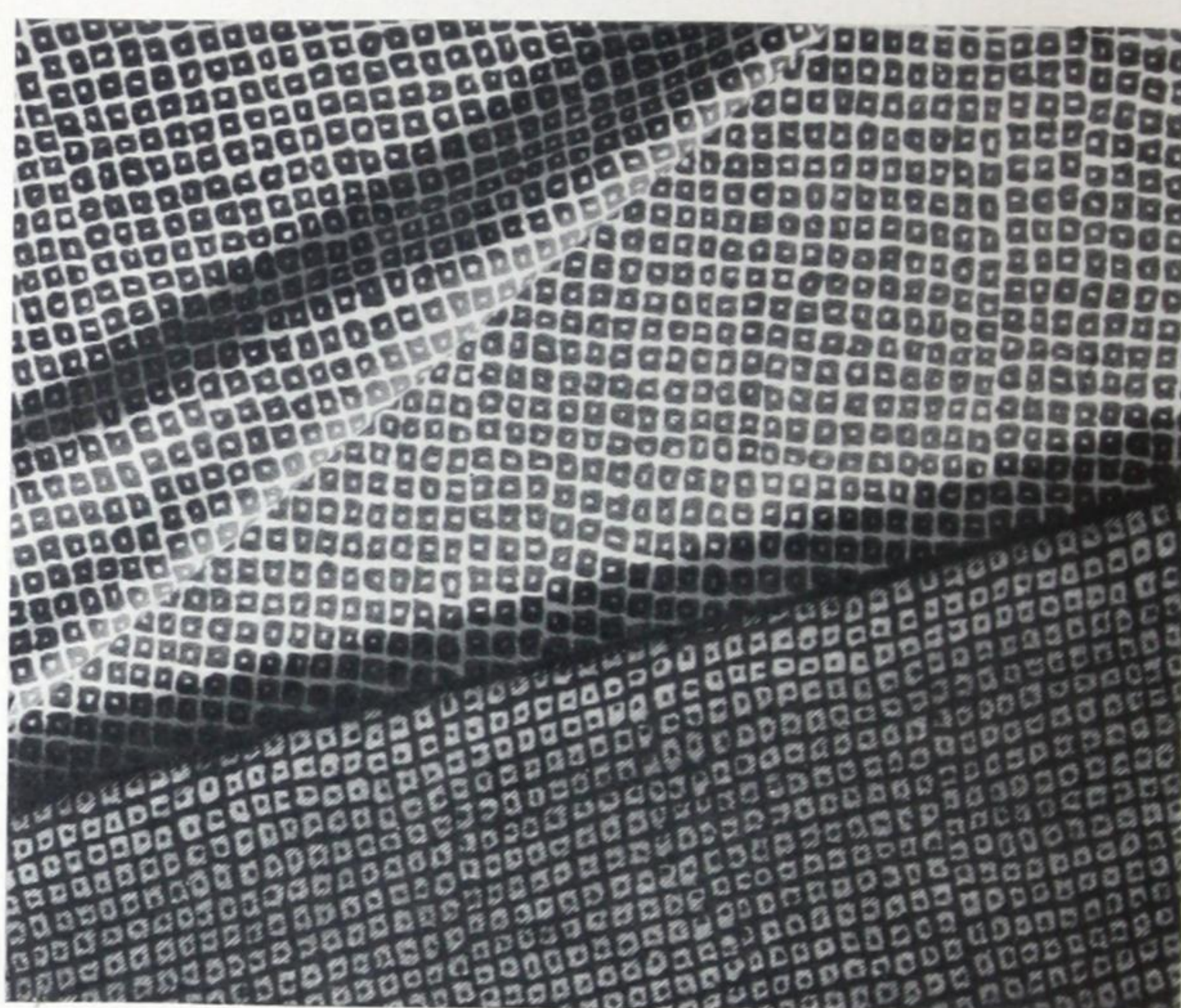
K290/13 "Mosaic" shantung weave, 48"



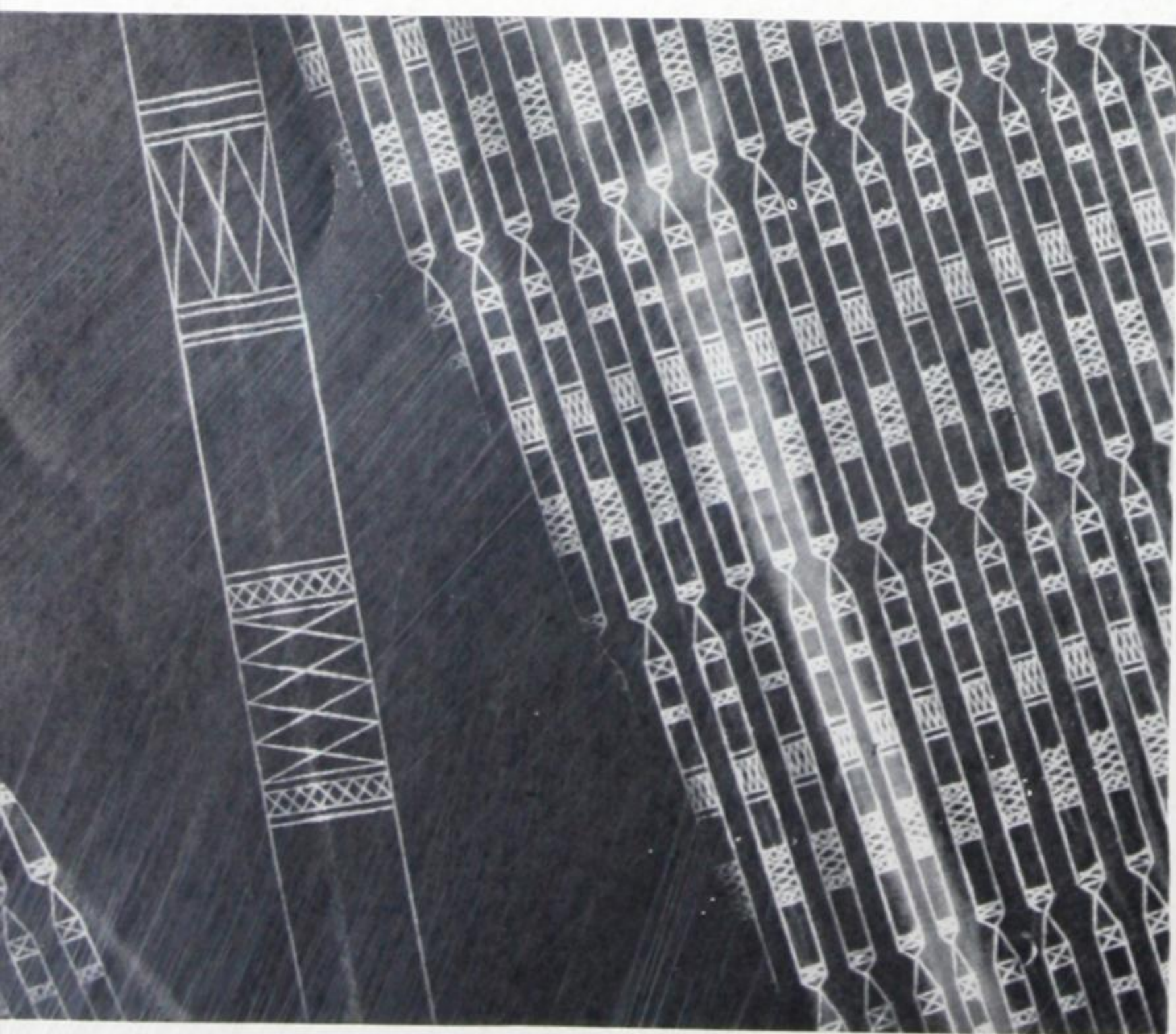
K320/3 "Campagna" cotton, 54"



K300/46 "Apples" on cotton, 50". K288/43 "Apples" on linen, 50"



K11 "Chinese Coins" cotton, 50"



K375 "Bauret" chintz, 50"

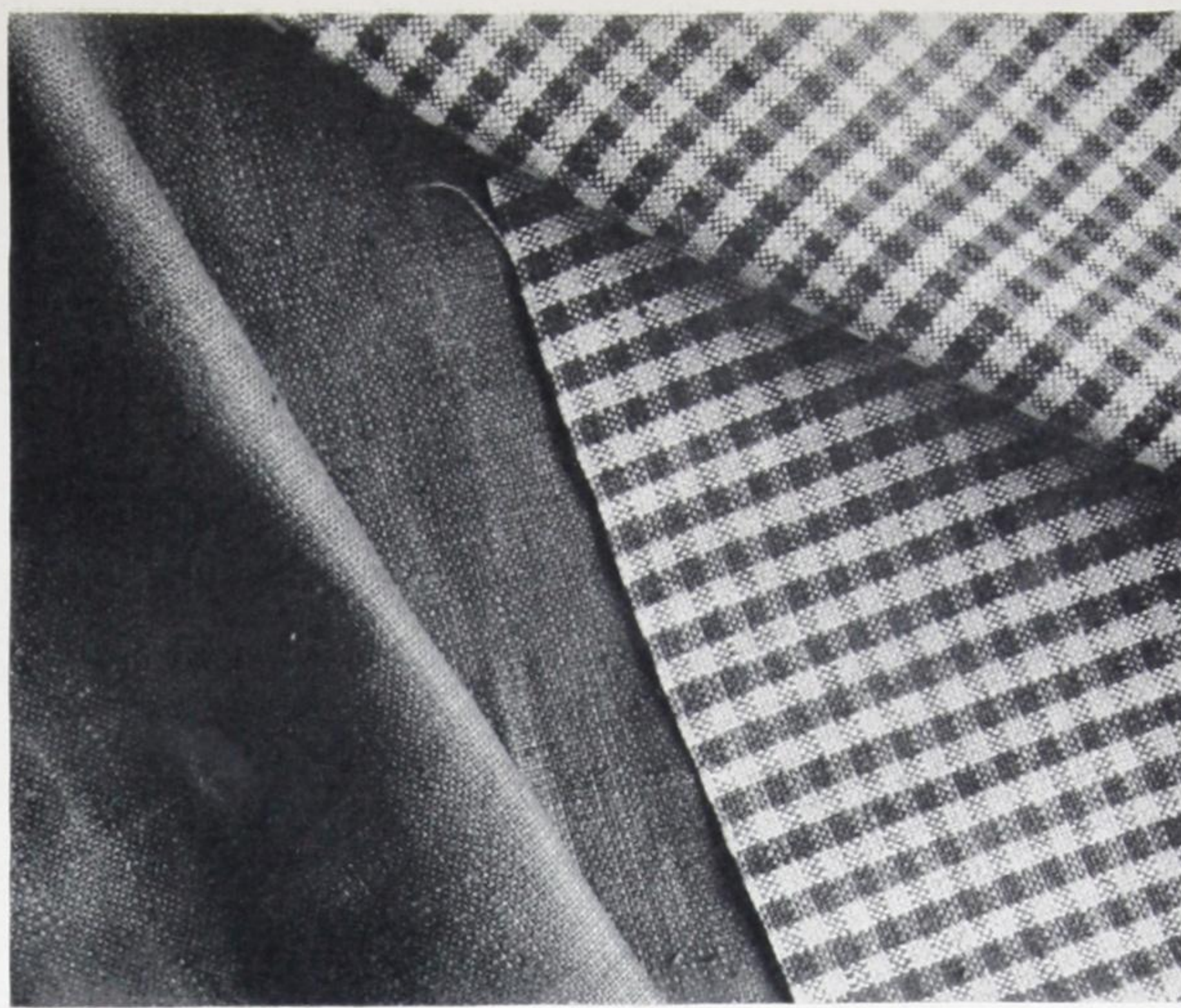


K192/2 "Waves" linen, 50"

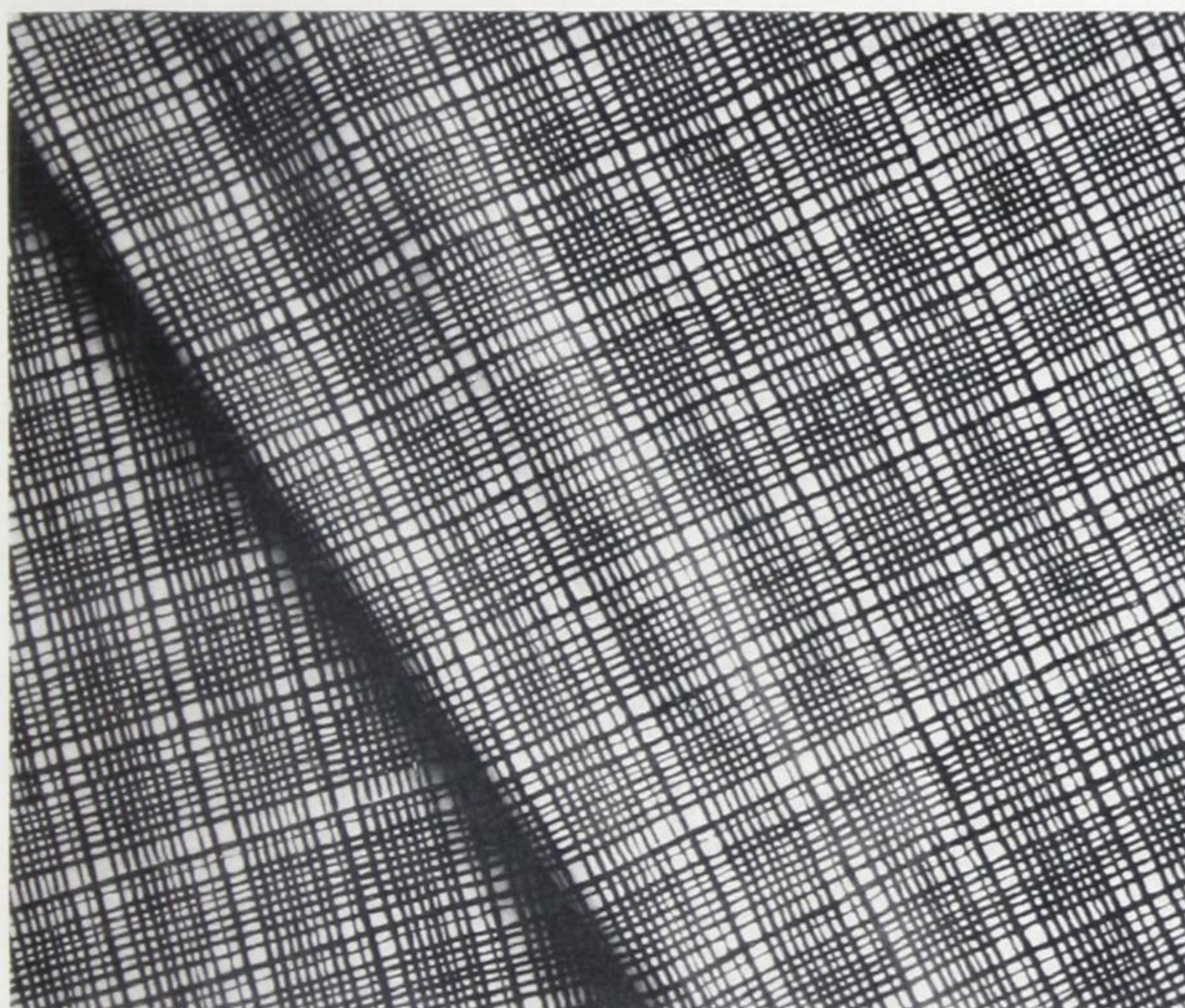




K284 "Reeds" cotton, 50"



K527 Linen crash matching weave, 50". K531 Linen crash in plaid



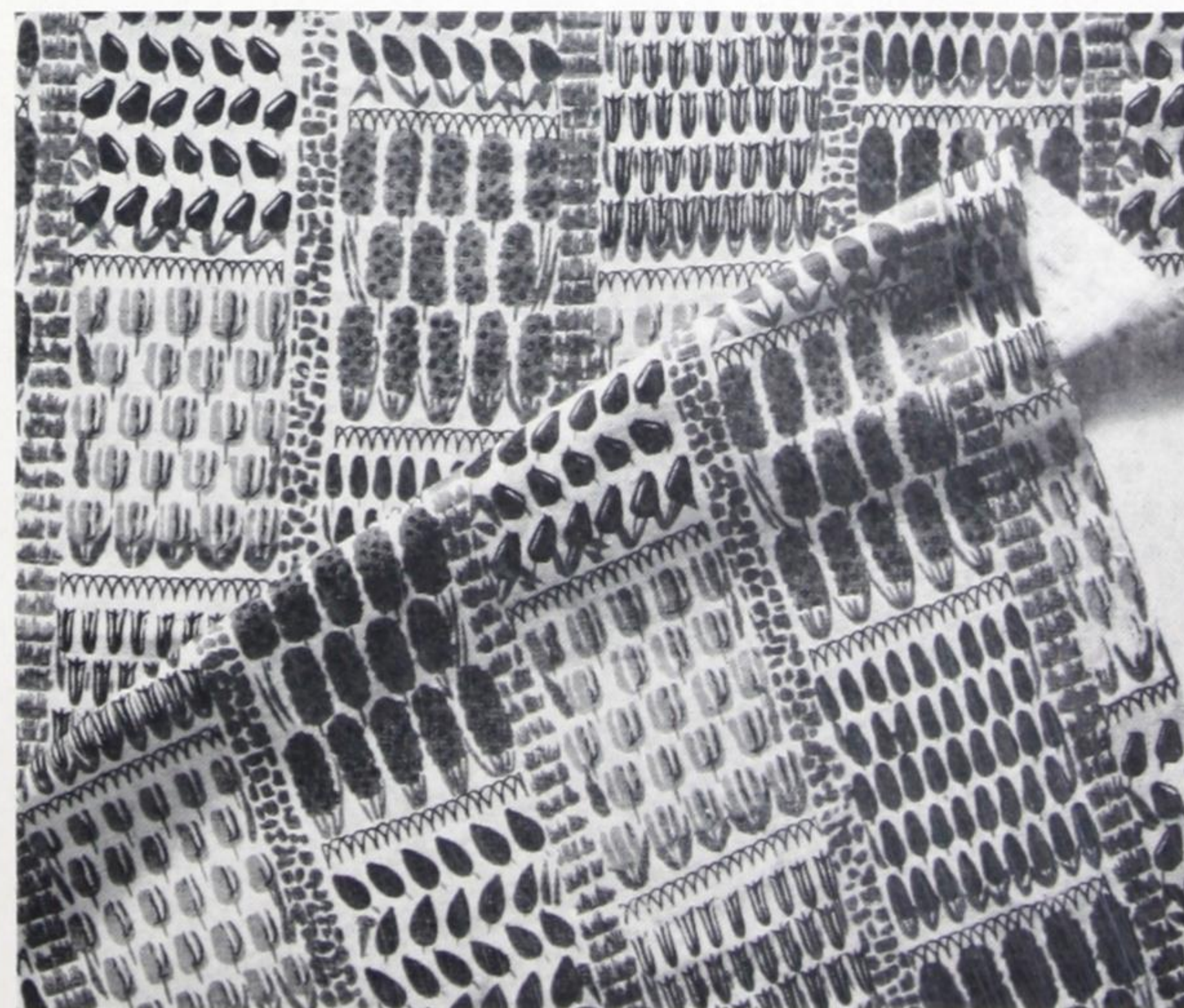
K190/1 "Cross Bars" cotton, 50"



K330/3 "Shooting Stars" shantung weave, 46"

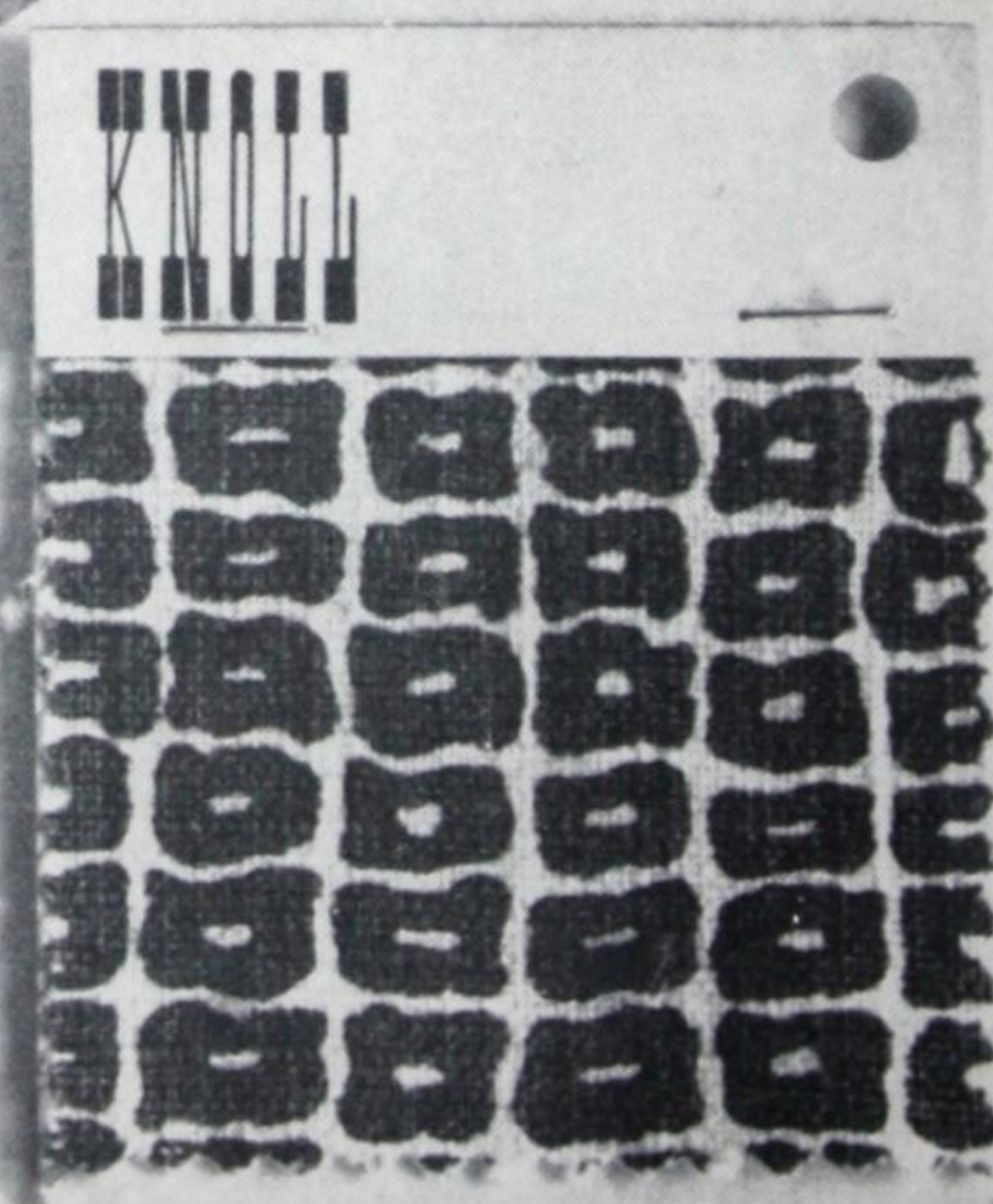
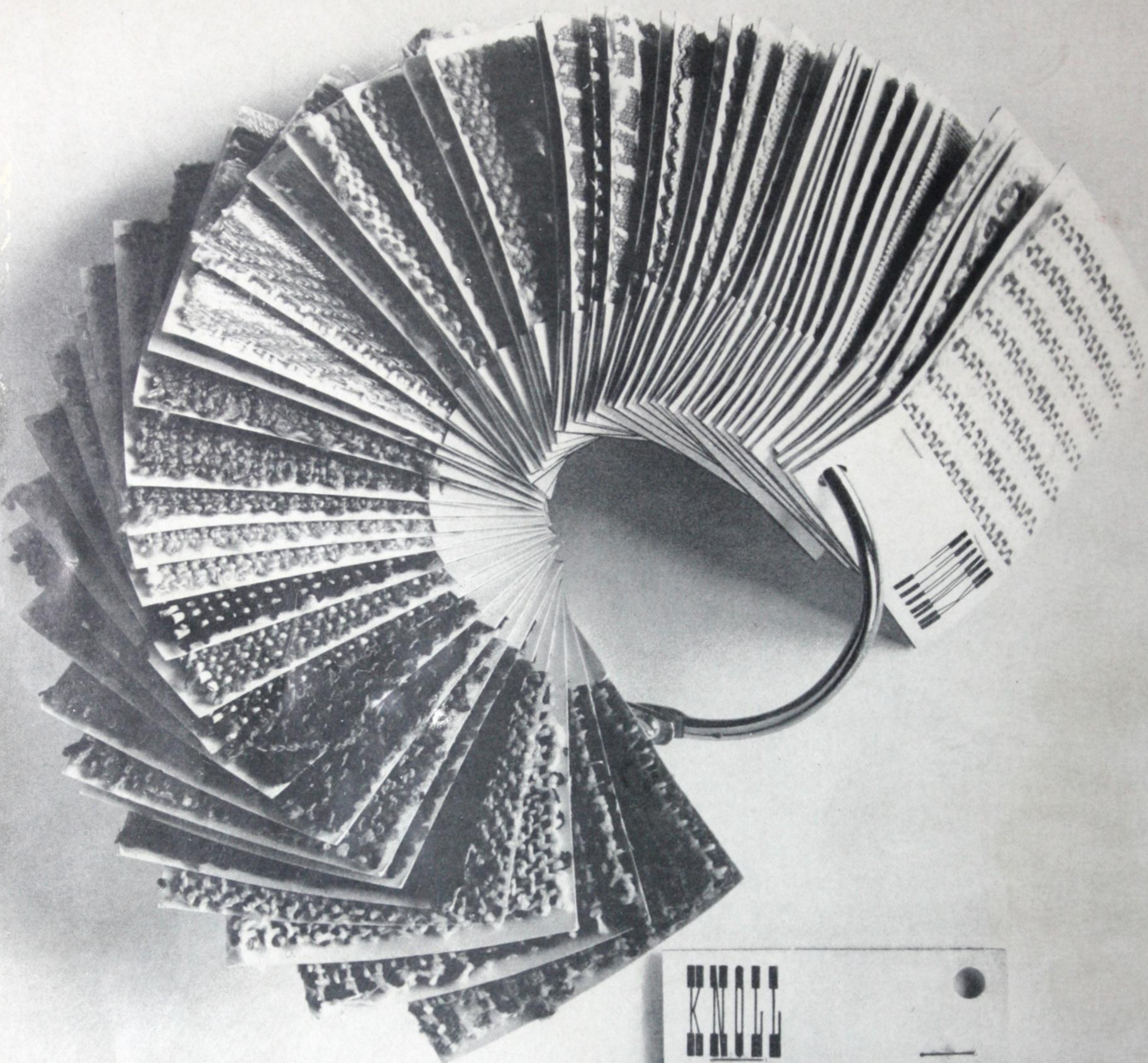


K605/5 "Italian" silk, 30"



K191/2 "Plantsoon" linen, 50"





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    CHICAGO :    160 E. SUPERIOR STREET  
    ATLANTA :    64 FIFTEENTH STREET, N.E.  
    DALLAS :    2909 FAIRMOUNT STREET  
    BOSTON :    21 CHARLES STREET

KNOLL FABRICS AND DECORATOR SAMPLES ARE AVAILABLE ON REQUEST



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CHAIRS

WYOMING ASSOCIATES, INC.







The modern chair belongs to a modern way of life. New principles of construction, new methods of joining, new techniques and materials have contributed to the advancement in chair design.

Compare the lightness of the Saarinen 70 chair in relation to its overall dimension. Compare the chair's bulkless look in relation to its depth which no overstuffed piece can match in ratio of weight to mass. Its form is determined by the simplest, most direct use of material in terms of economy, efficiency, purpose and, certainly, pleasure.

Architectural concepts in design have contributed to the classical beauty of many of these chairs. The Barcelona chair which opens the Knoll collection was designed in 1929 by Mies van der Rohe. It recalls the strength and purity of style with which this same architect endowed his Barcelona pavillion. The span of more than twenty years since the chair was first exhibited has not dimmed its importance but rather secured it as one of the most distinguished and elegant designs of our time.

In linear delicacy and simplicity of form the chairs designed by Milan architect Franco Albini express a similar dignity and power.

Among the American architects, the work of Eero Saarinen has profoundly affected the direction and content of contemporary furniture design for today's living. His moulded plastic chairs mark the beginning of a new tradition in keeping with the technological advance of our day.



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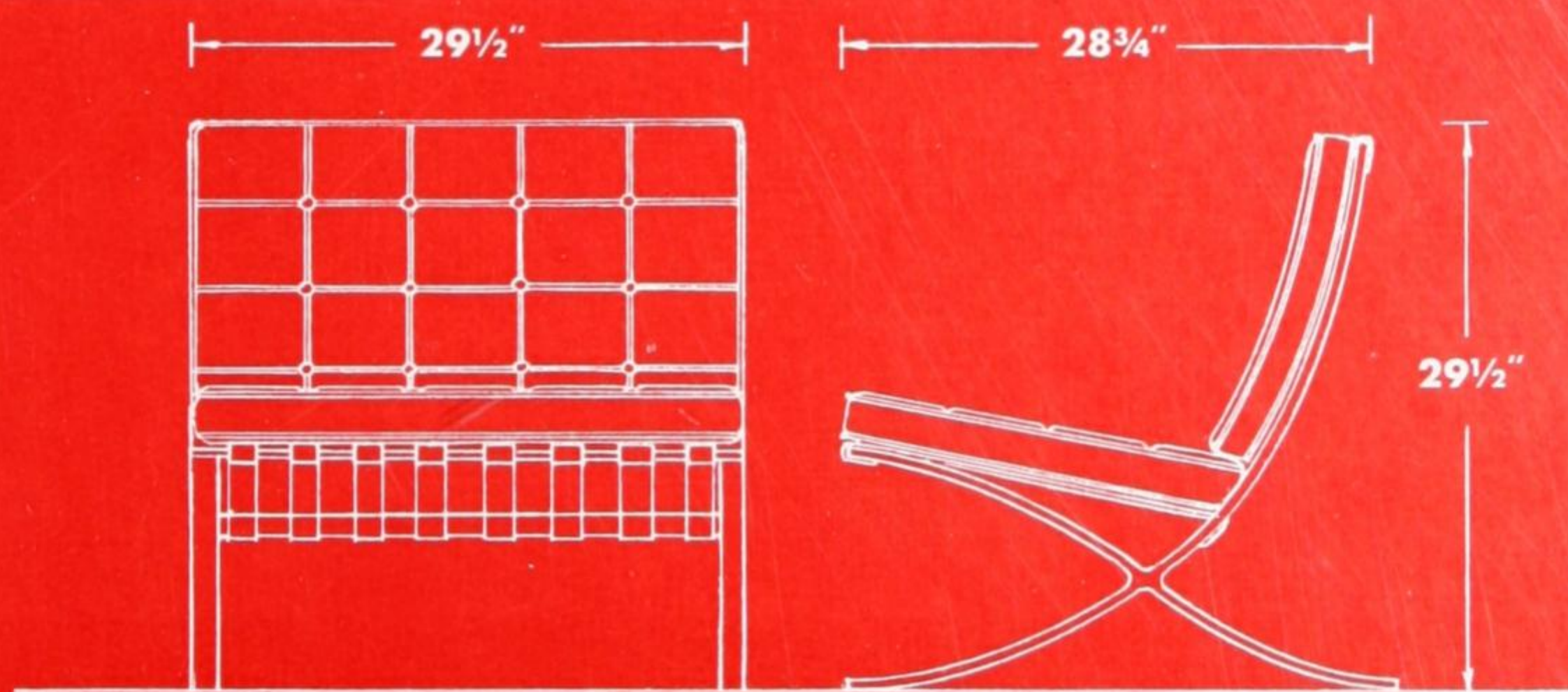






**MIES VAN DER ROHE DESIGN**

**250 Barcelona chair**





Knoll showroom in Dallas, designed by Florence Knoll







70 Chair\*

EERO SAARINEN DESIGNS

73 Settee

40" and 62"

33½"

36½"

26"

20"

74 Ottoman

15¾"

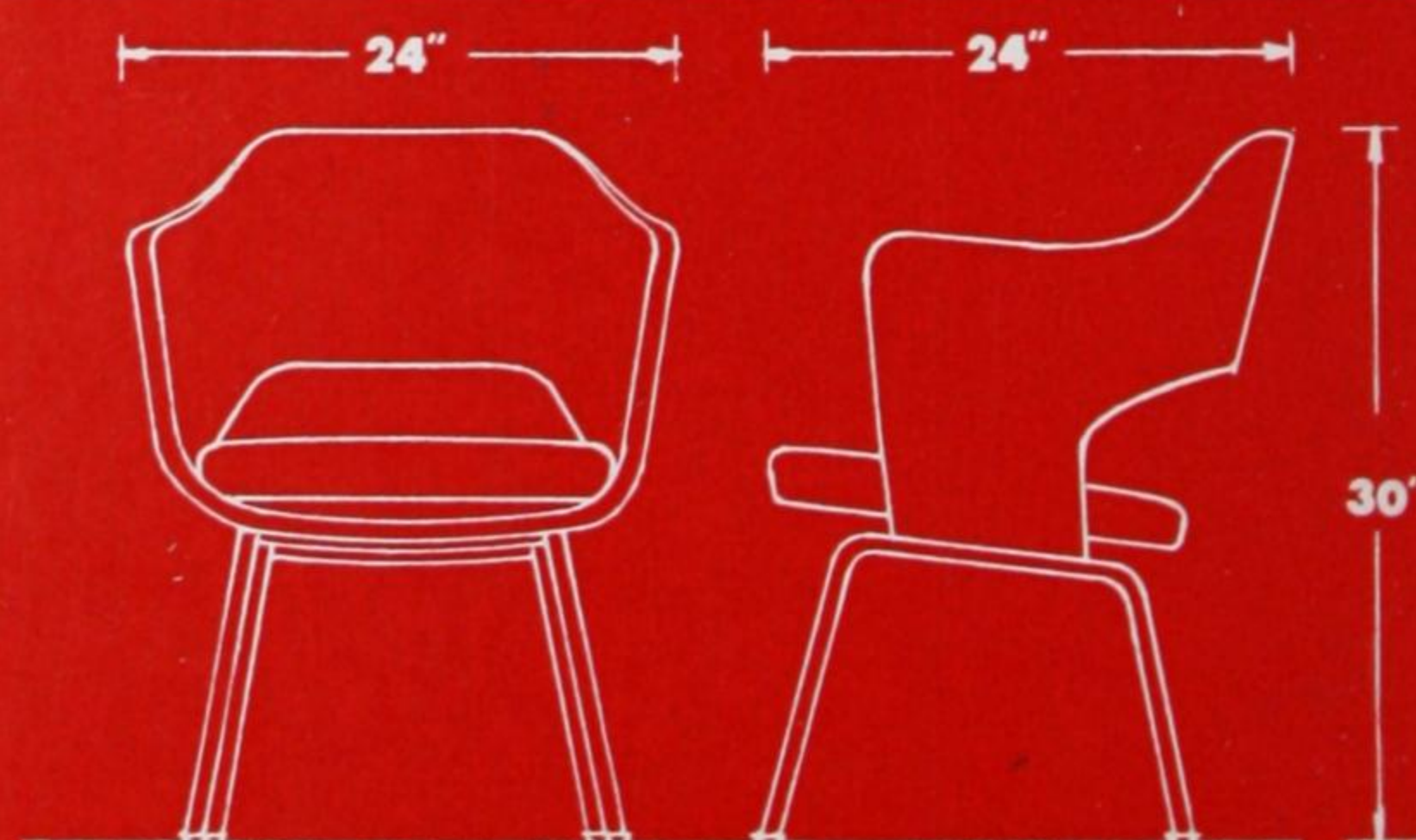
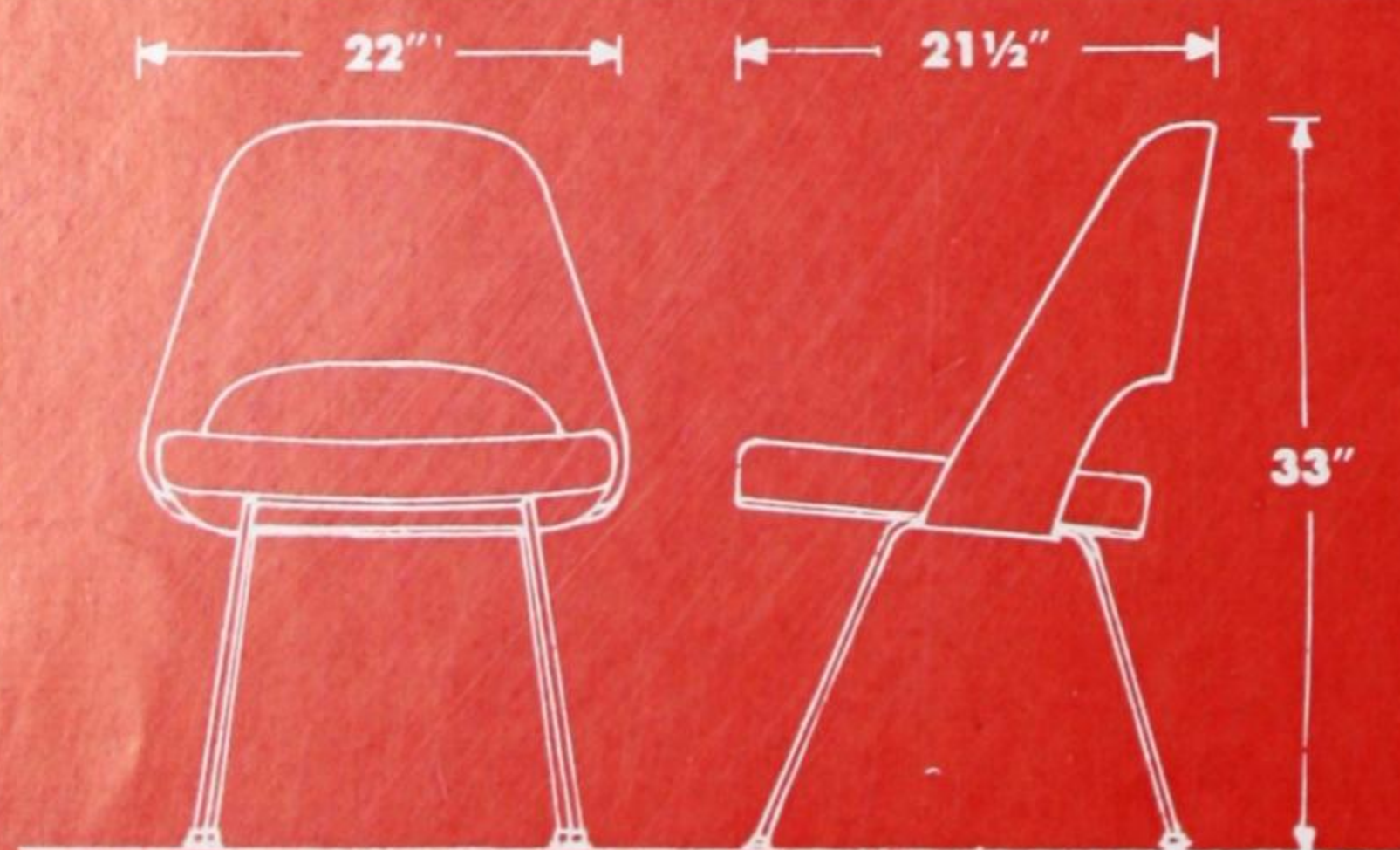




72P Chair\*, plastic back

EERO SAARINEN DESIGNS

72U Chair\*, upholstered back







71 Chair\*    71S Chair with swivel, not illustrated

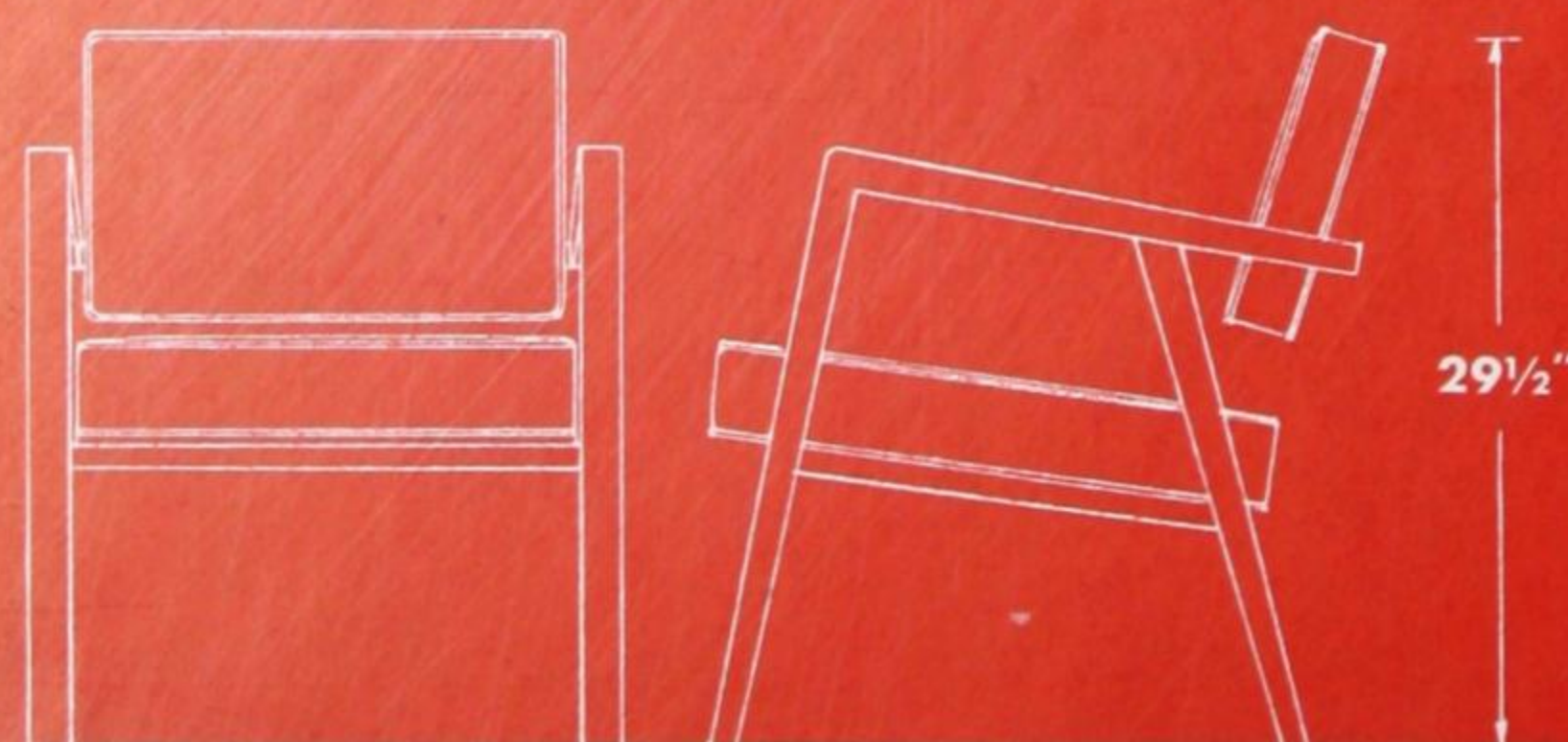




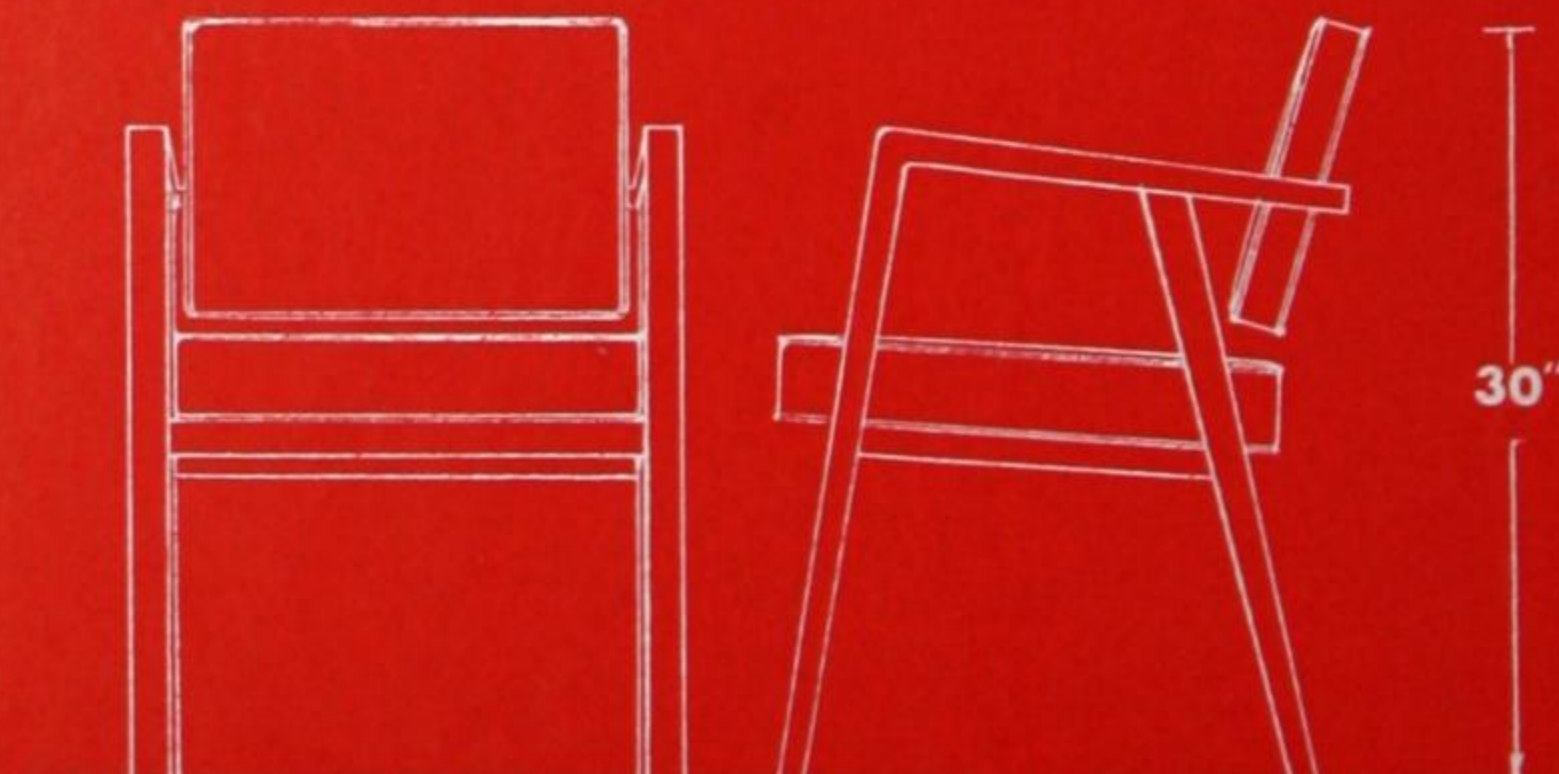
49 Lounge chair, wood

25" 28"

22" 23"



29 1/2"



30"



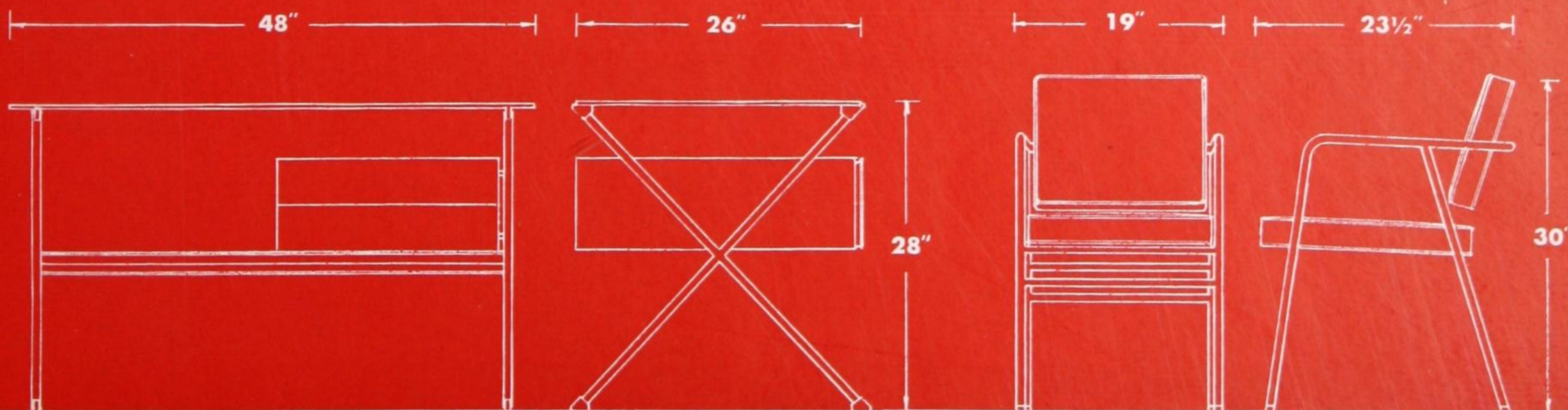


FRANCO ALBINI DESIGNS

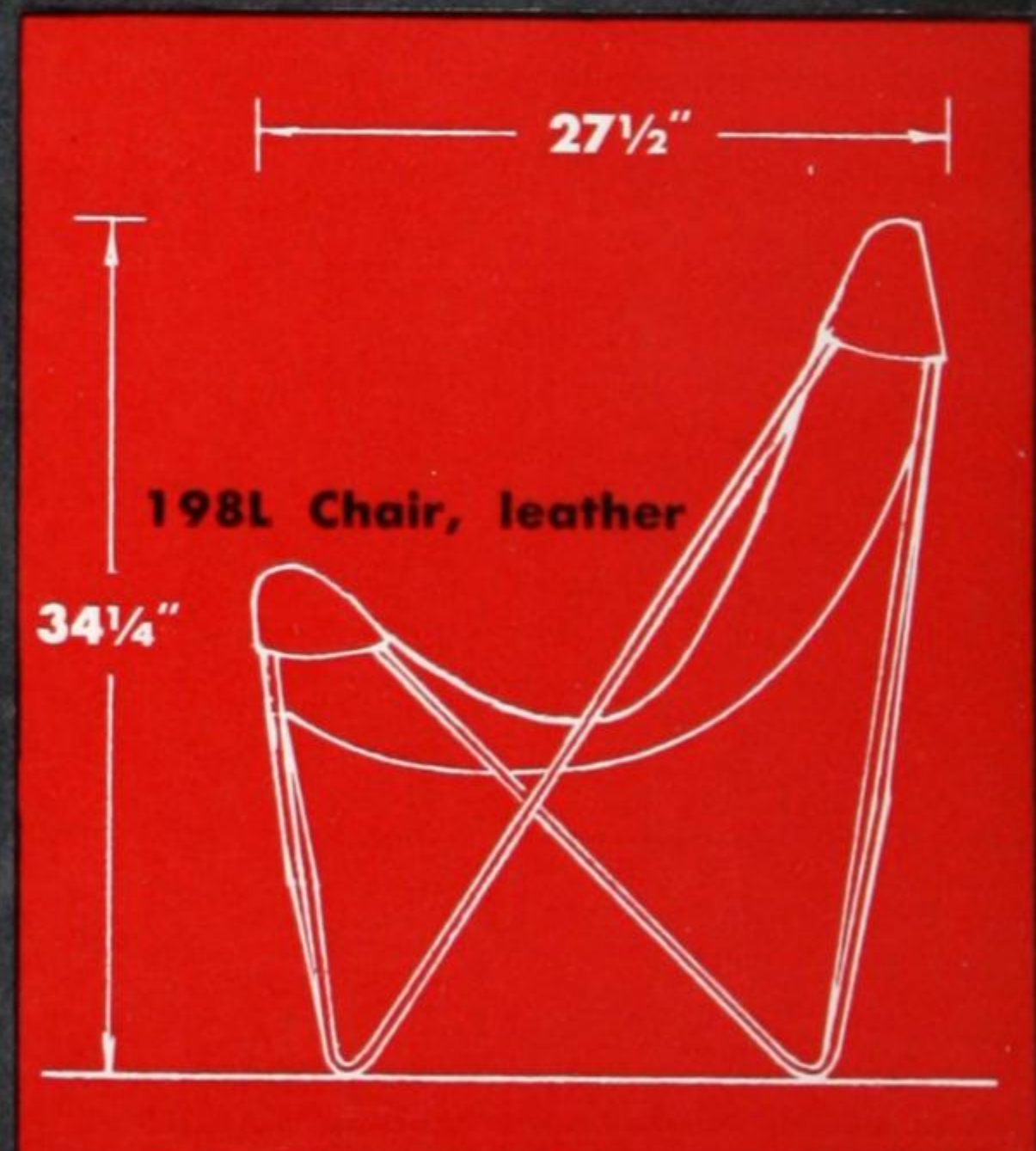
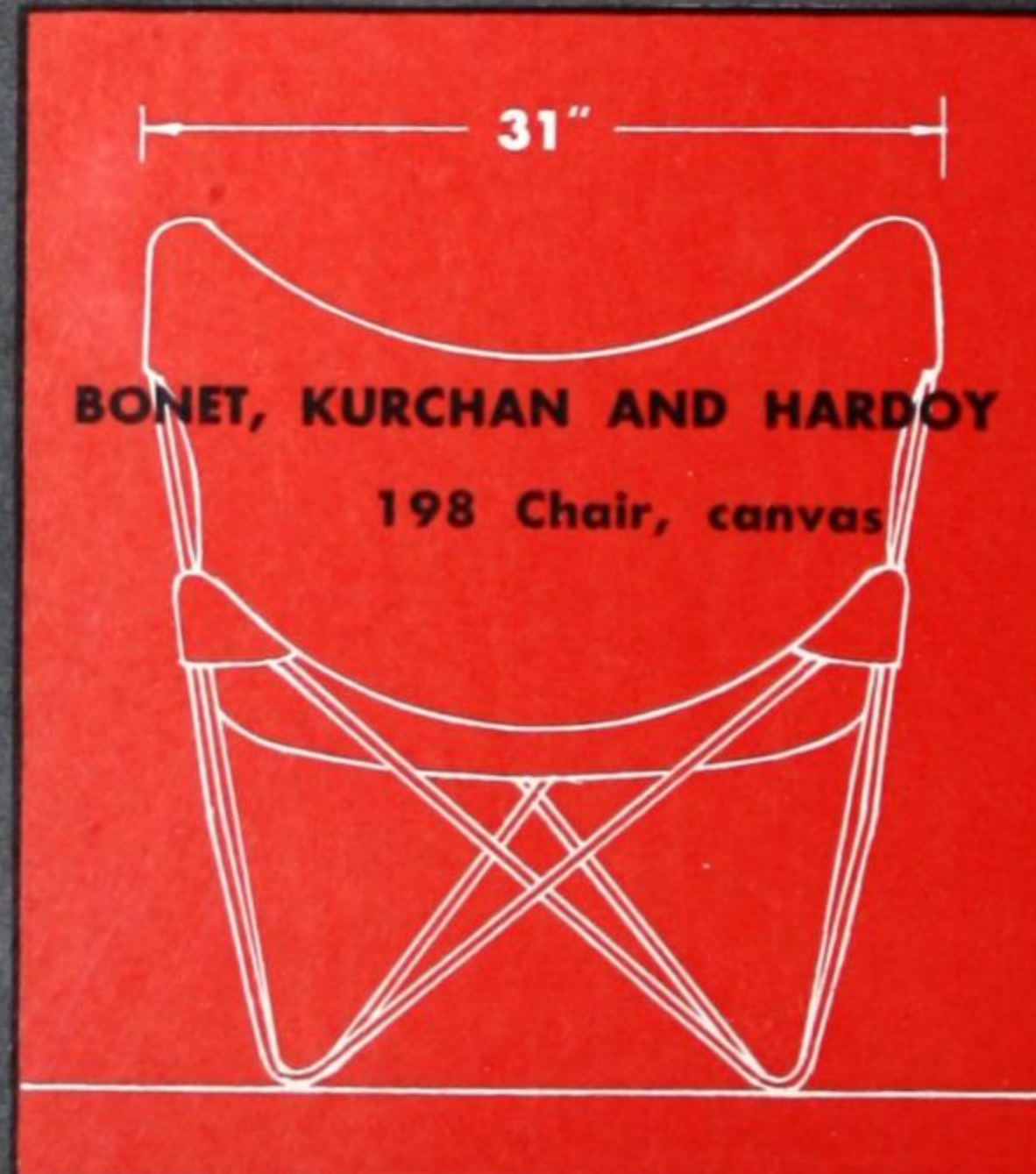
47 Desk chair, metal

80 Desk

48 Desk chair, wood















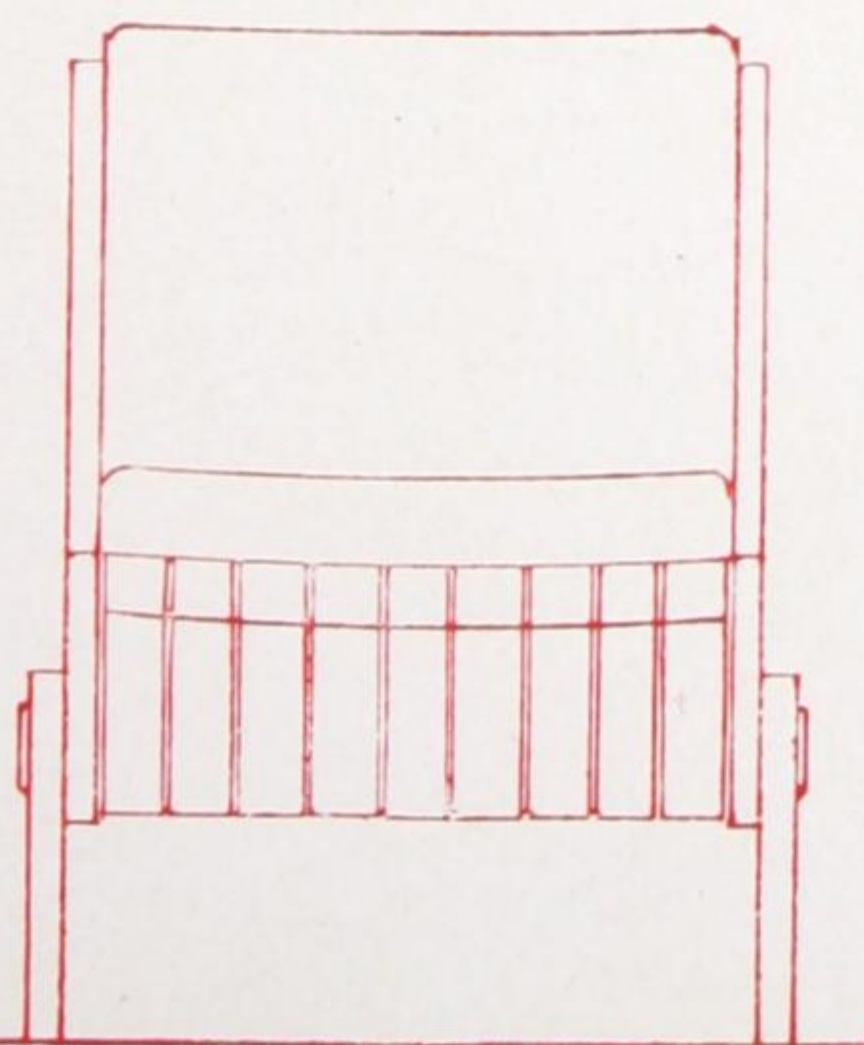
Living-Dining room designed by Florence Knoll for the Detroit Institute of Arts Exhibition for Modern Living. Photograph by Elmer Astleford

**PIERRE JEANNERET DESIGN 92 Chair\***

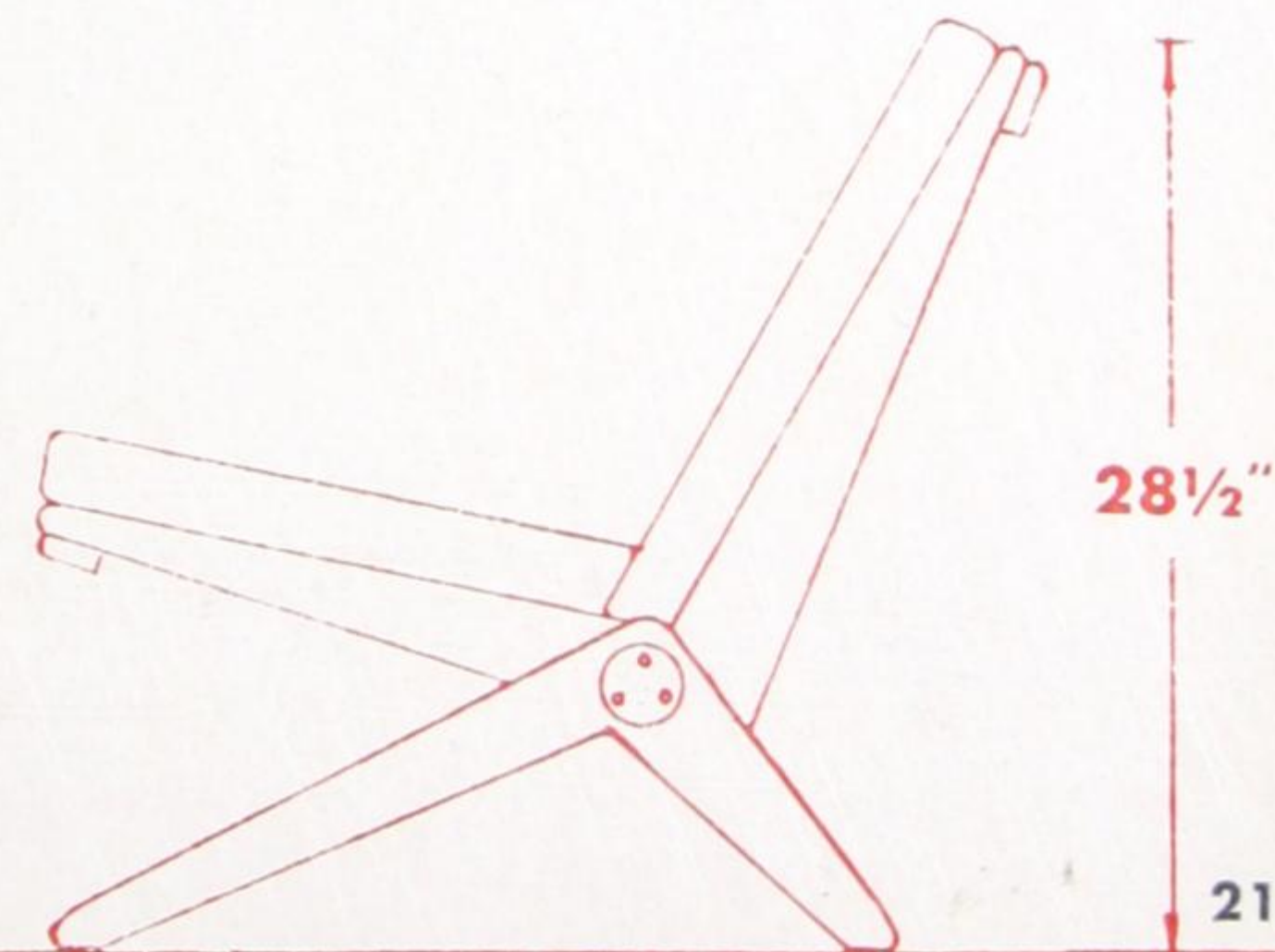




22"



31 1/2"





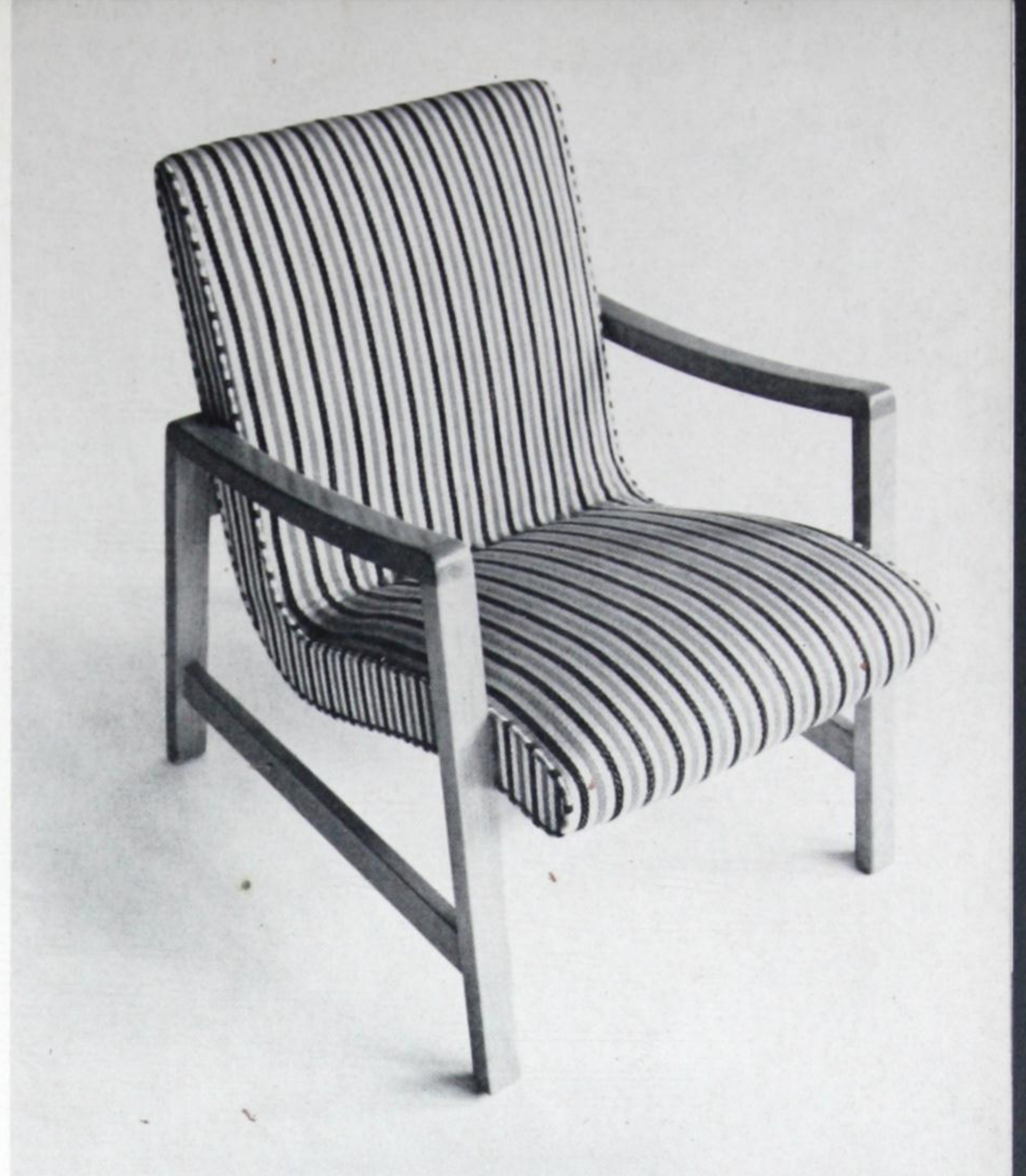


**652W and 652U $\frac{1}{2}$  Armchairs**

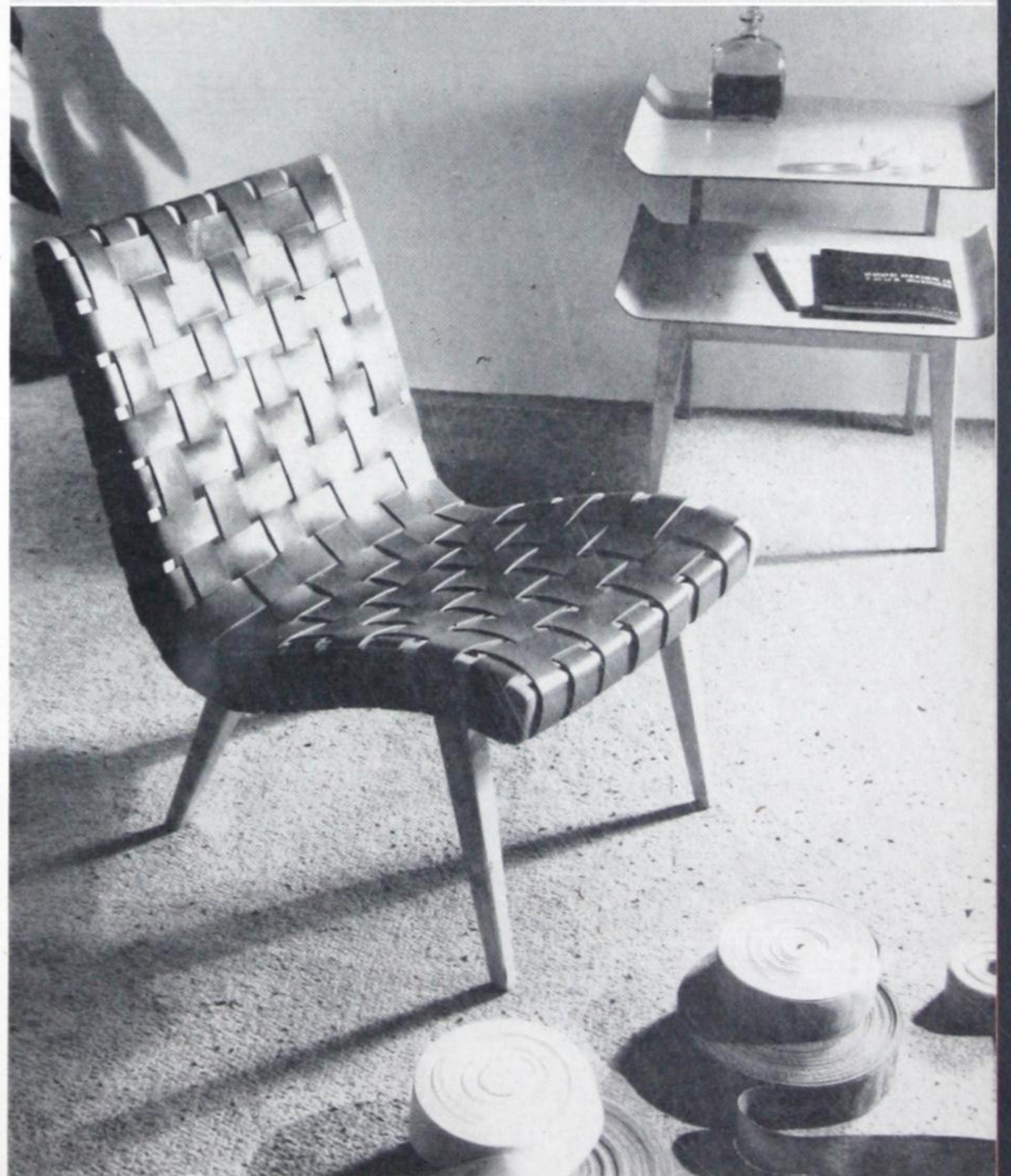
**654U $\frac{1}{2}$  and 654U Chairs**



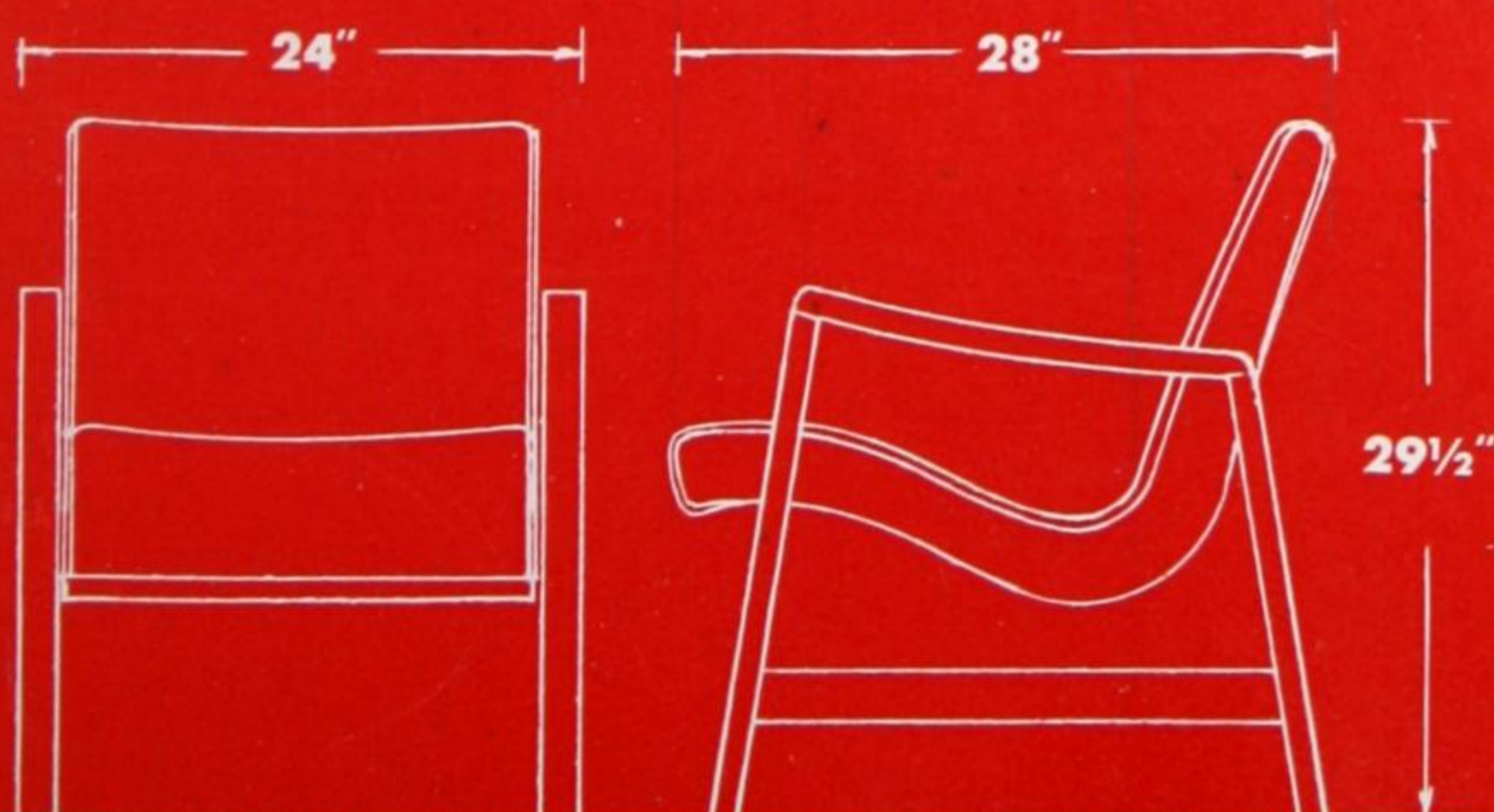
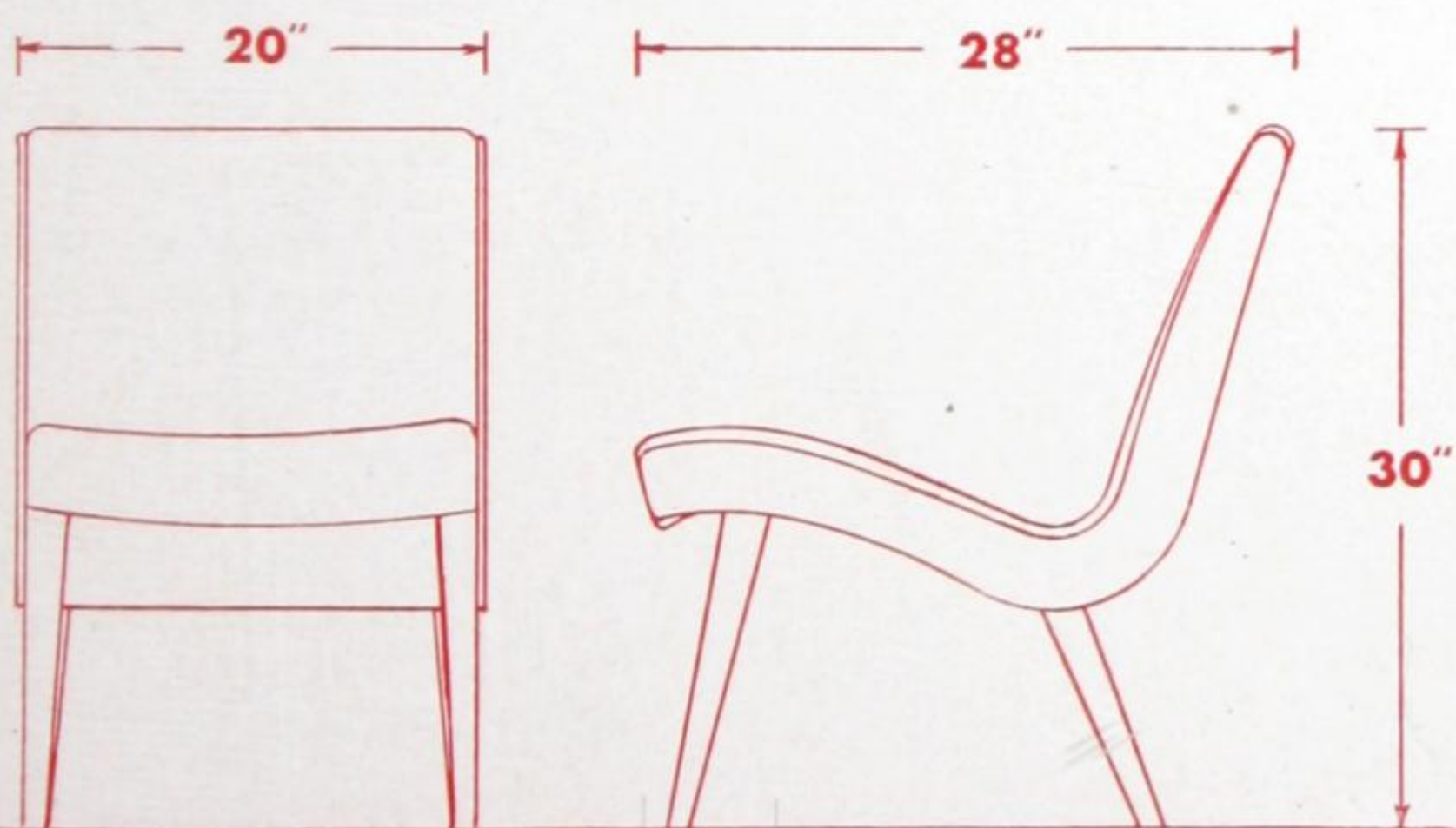
**652U Armchair\***



**654L Chair, leather**



**654W Chair, webbed**

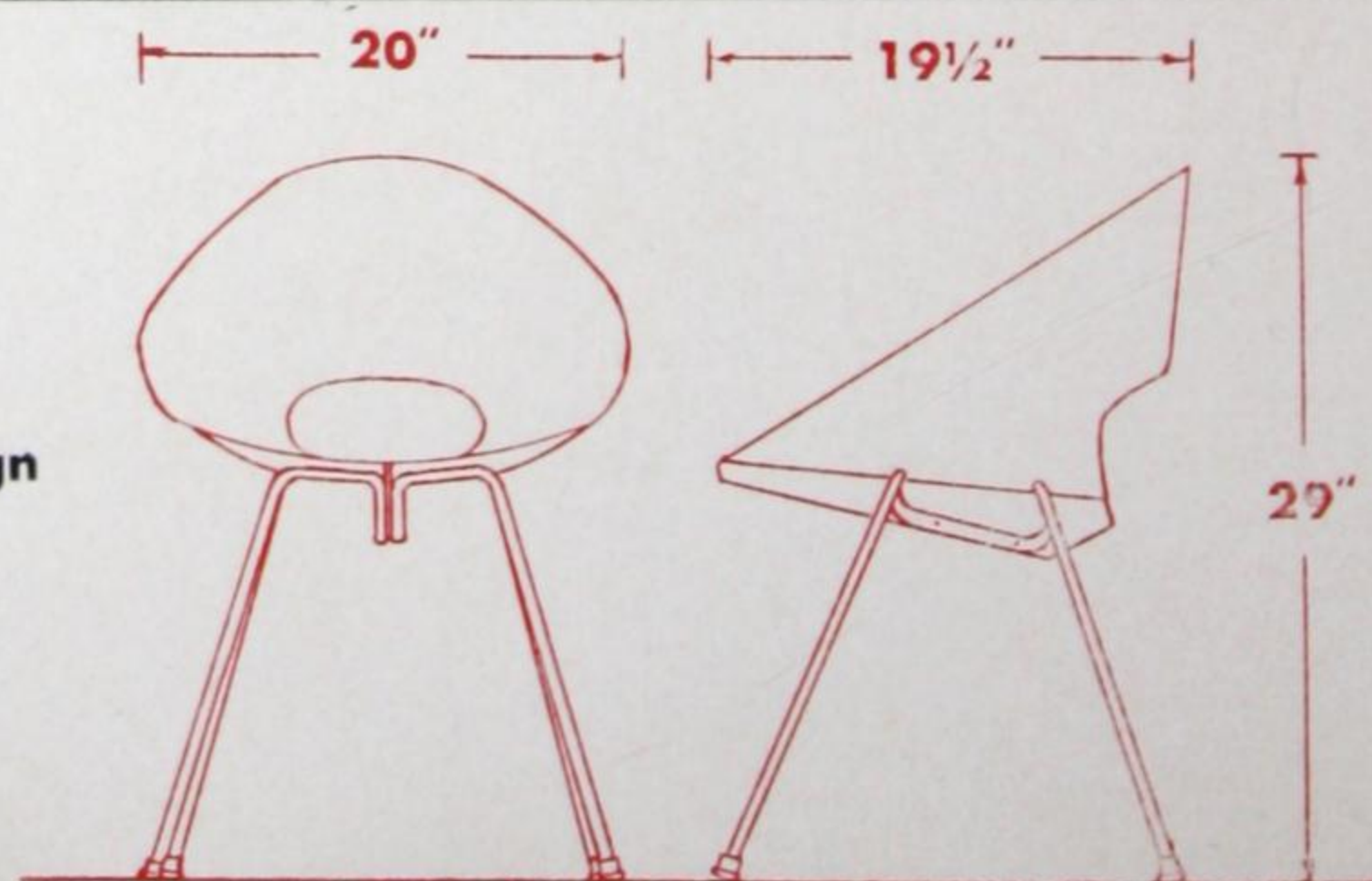


\* Design Patent D-141703





132 Chair, metal 132U with rubber cushion, Donald Knorr design

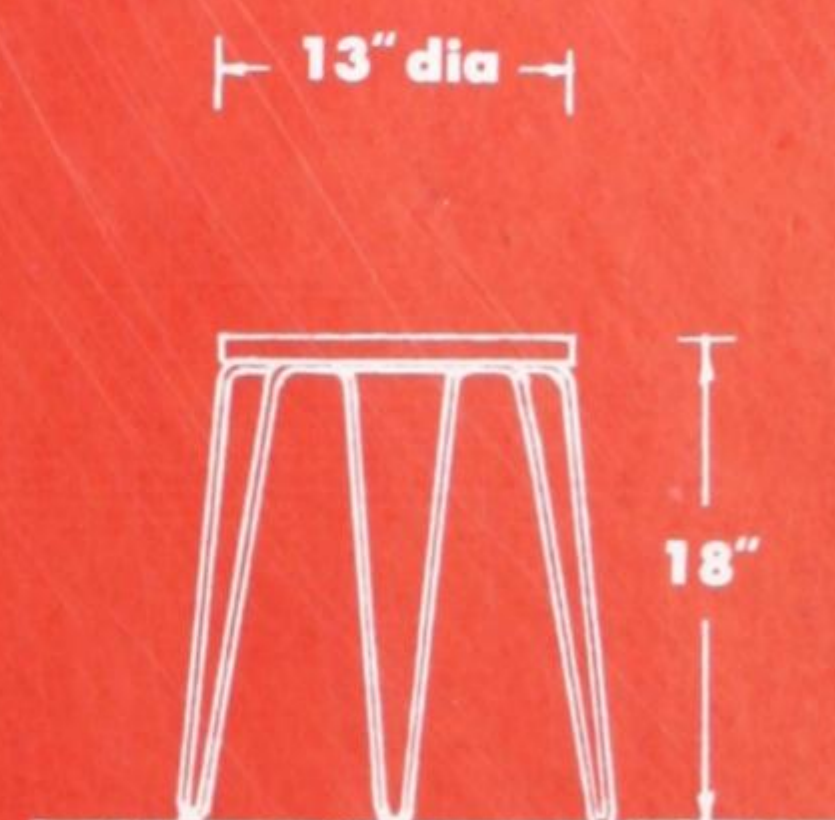
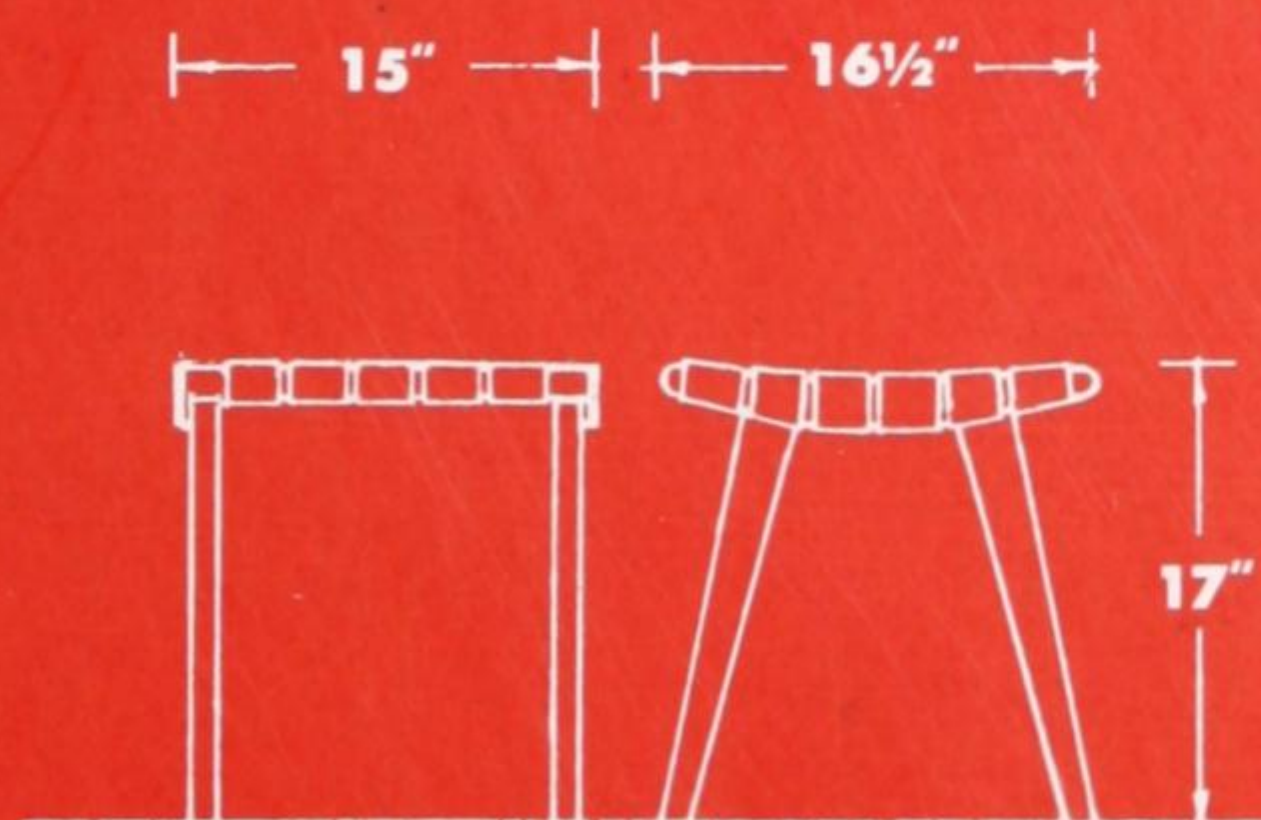
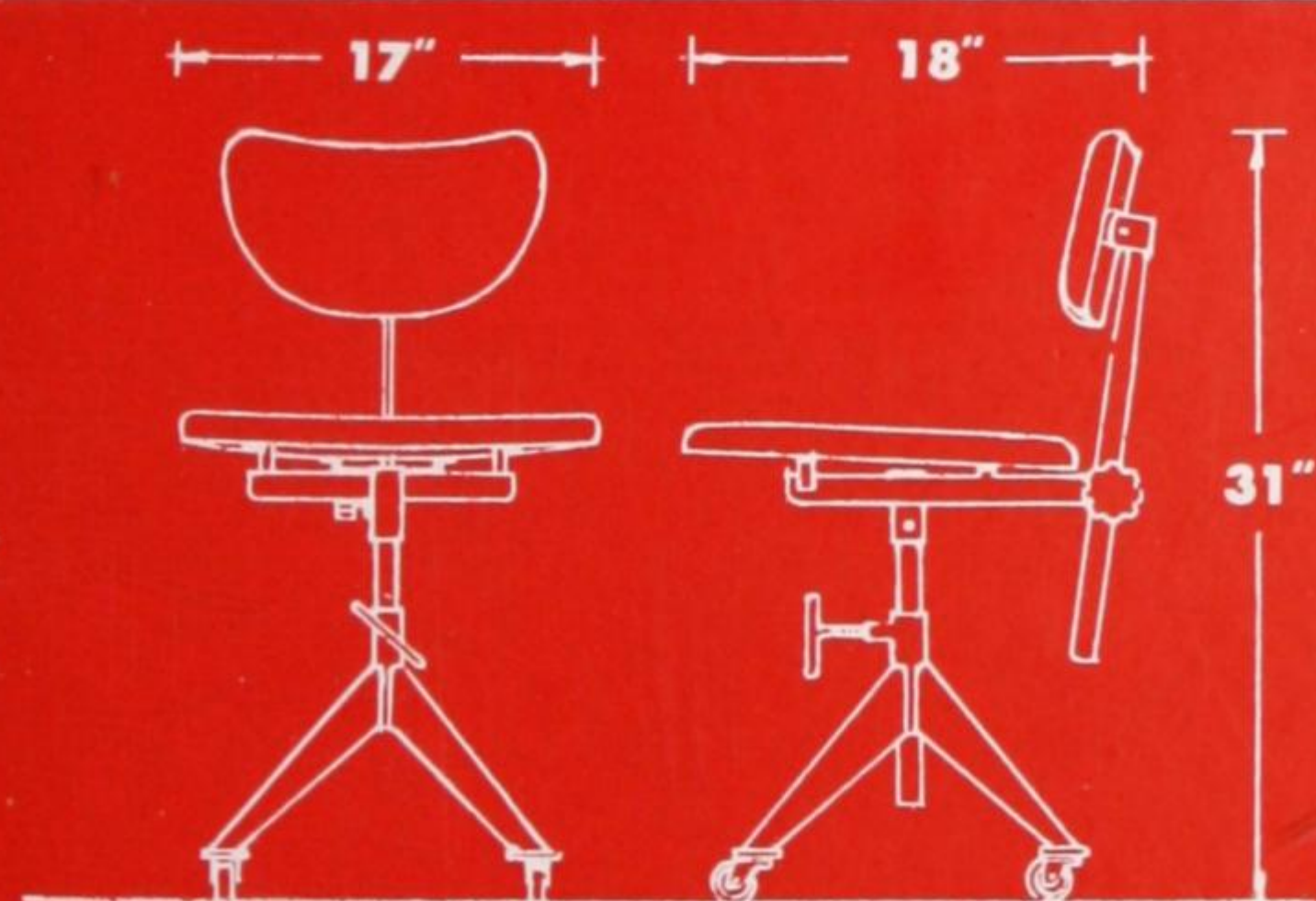






**T60U Work chair, upholstered T60 wood, Odelberg Olsen design**

**75 Stacking stool, Florence Knoll design**



**667W Stool**

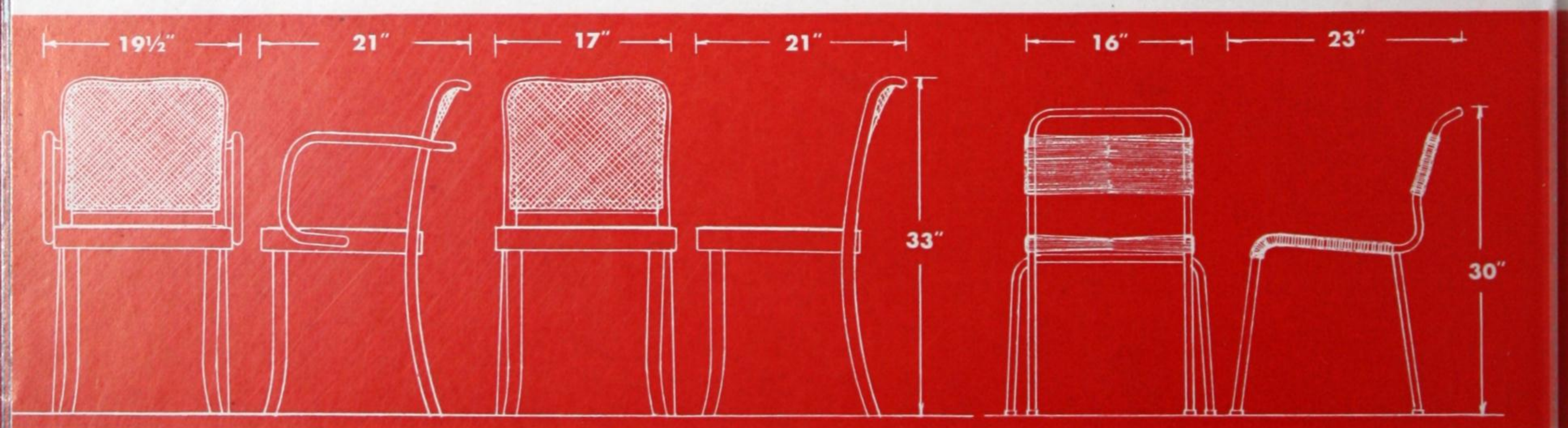






147 Armchair 146 Side chair, Joseph Frank design

130 Stacking chair, Andre Dupré design







**N20 Chair**

**GEORGE NAKASHIMA DESIGNS**

**N19 Chair**

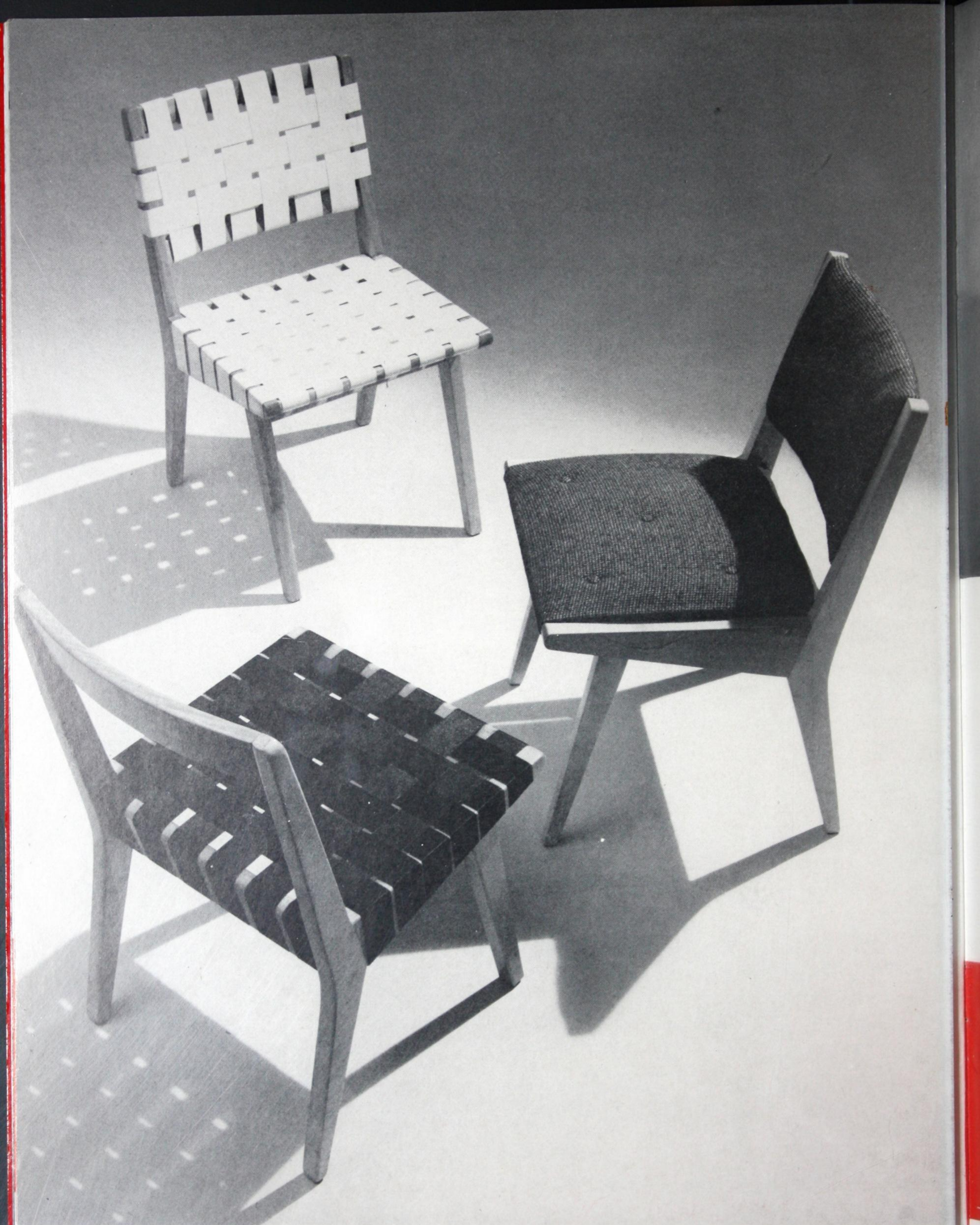
24" 20"



20" 21"







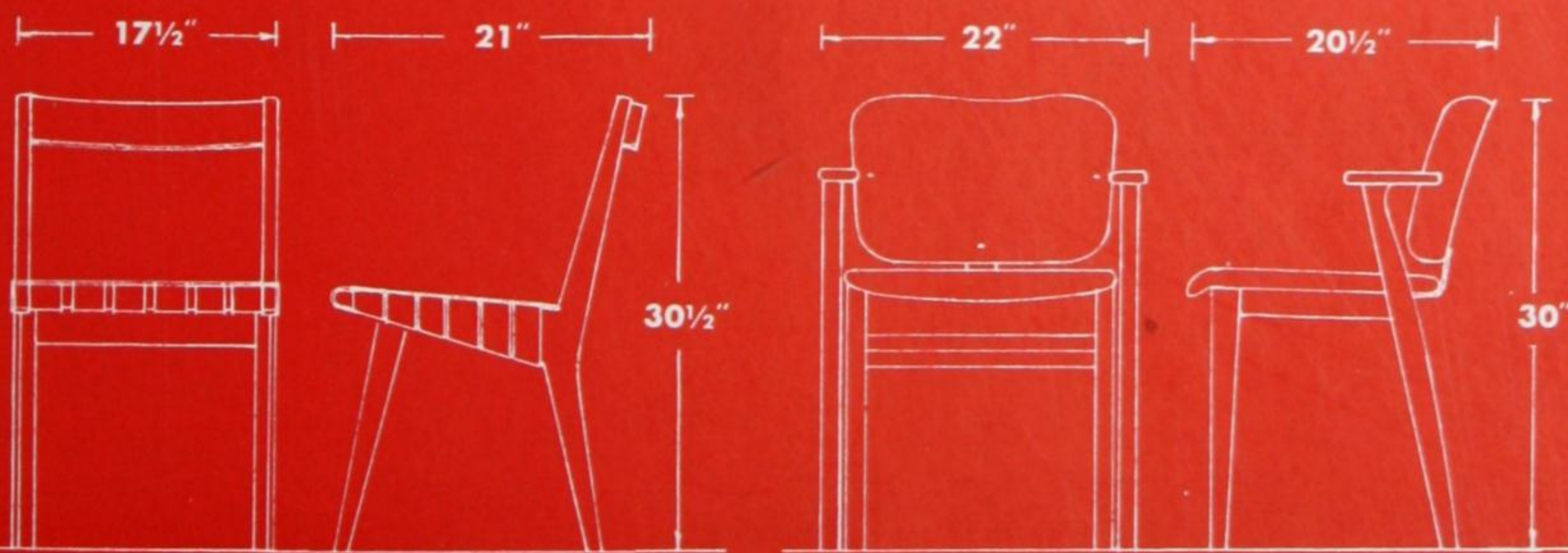
Top to bottom: 666WSP\*, 666USP, 666W Chair





666U Chair

Top to bottom: 141, 142, 140 Stacking chairs, Ilmari Tapiovaara design





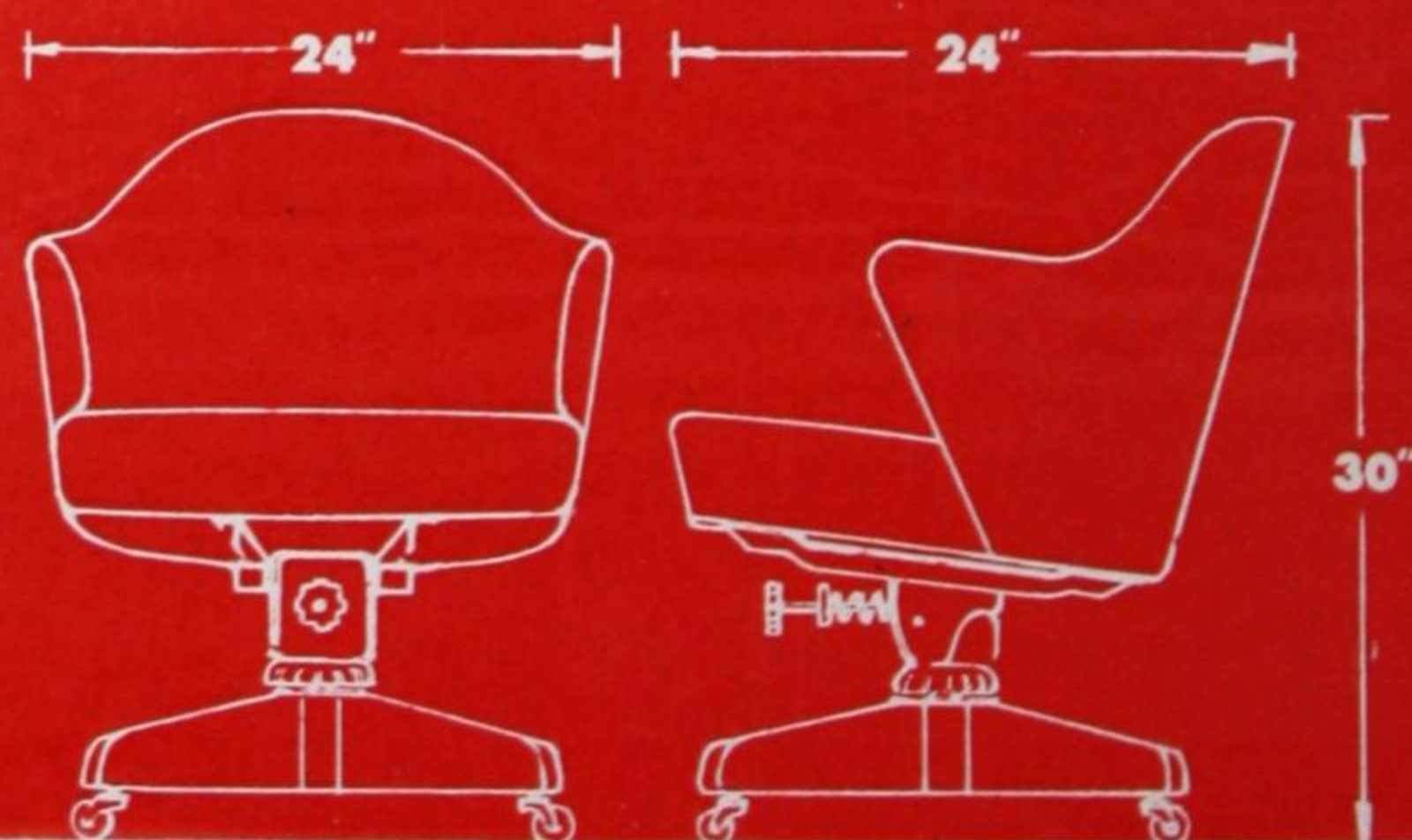
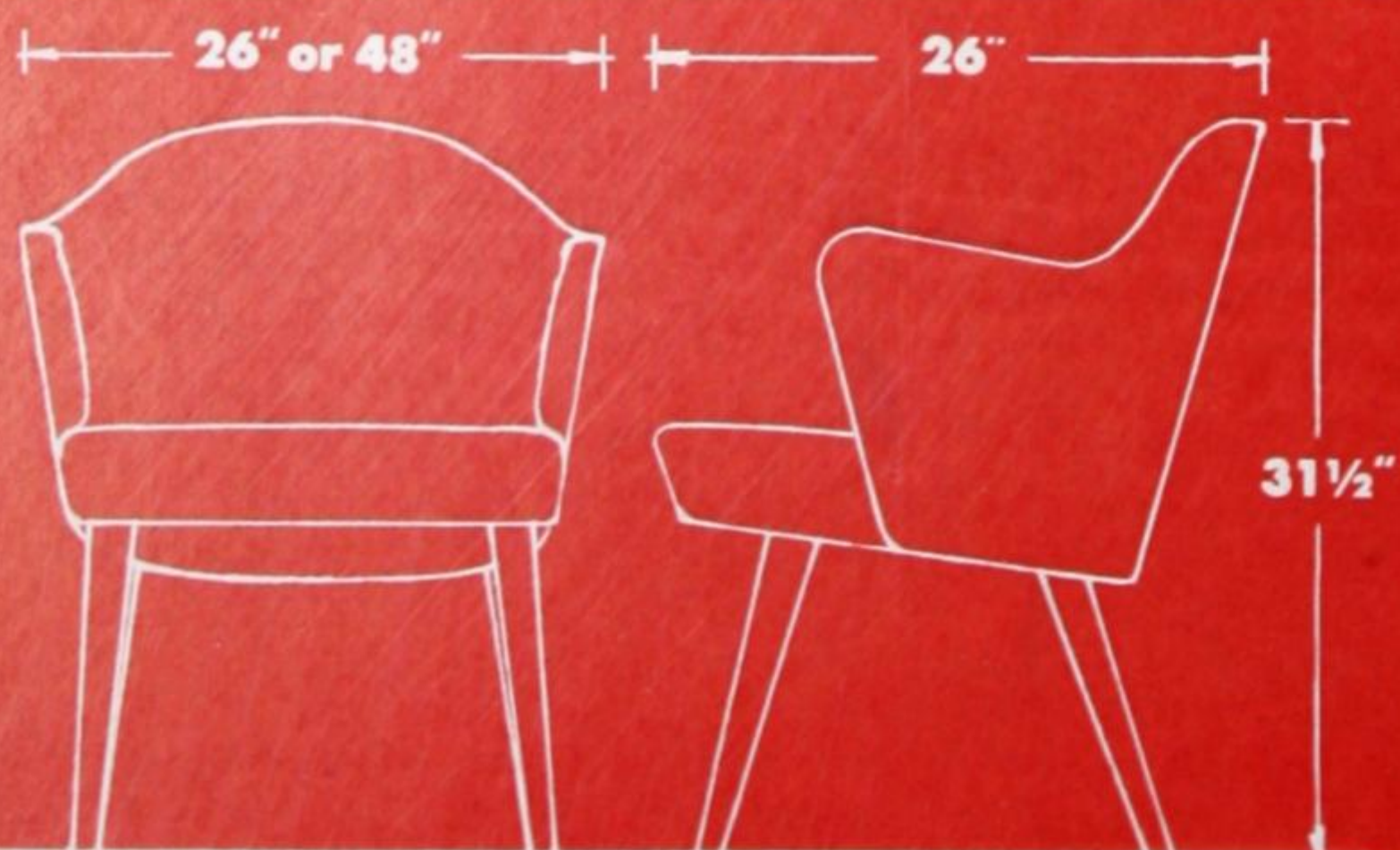


**45 Settee**



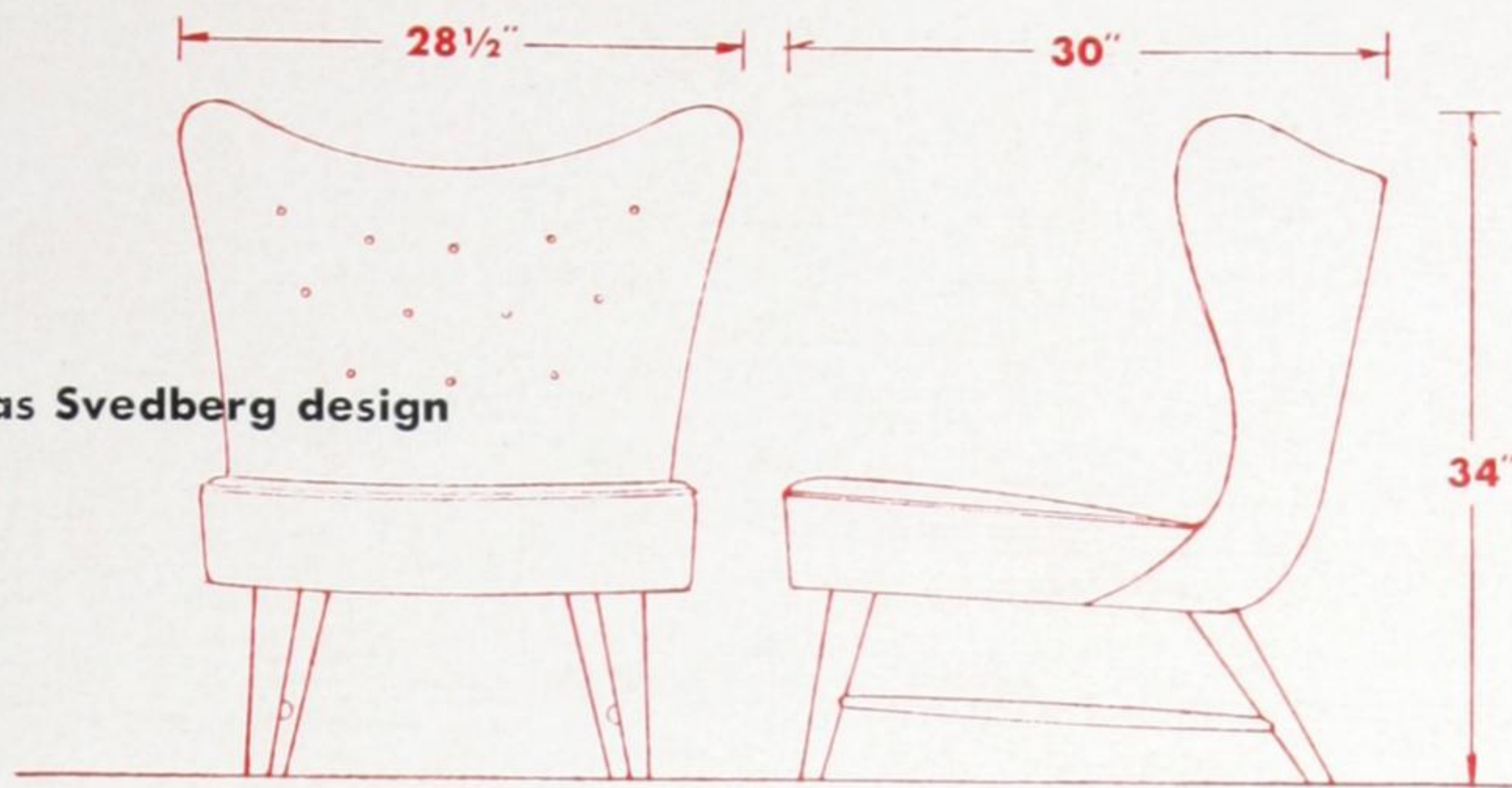
**44S Swivel chair**

**44 Arm chair**





201 Chair, Elias Svedberg design



Knoll showroom in New York





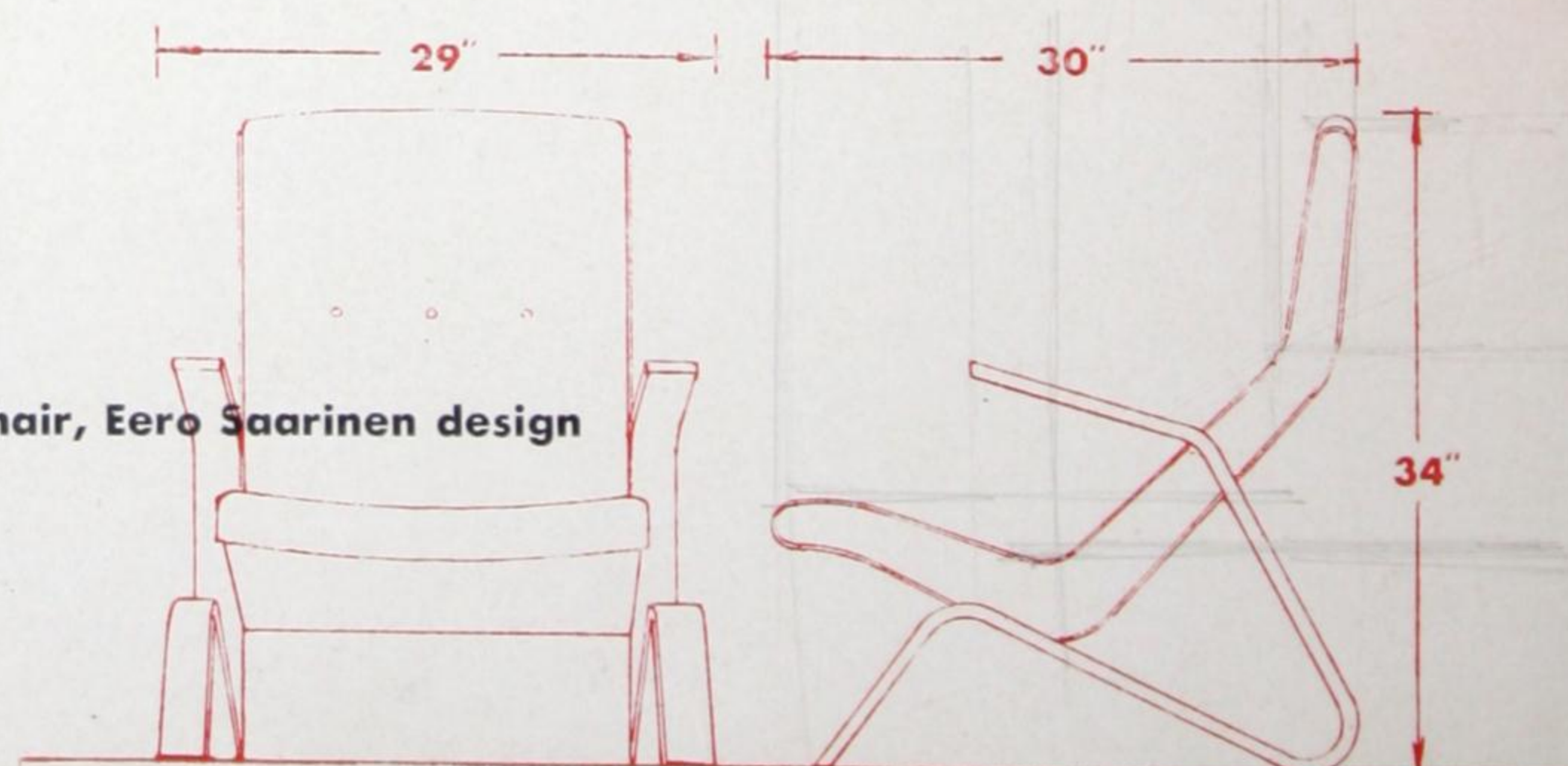


House in the Berkshires, Marcel Breuer, architect. Reprinted from House & Garden February 1949. Courtesy of Condé Nast Publications, Inc. Photograph by Damora.

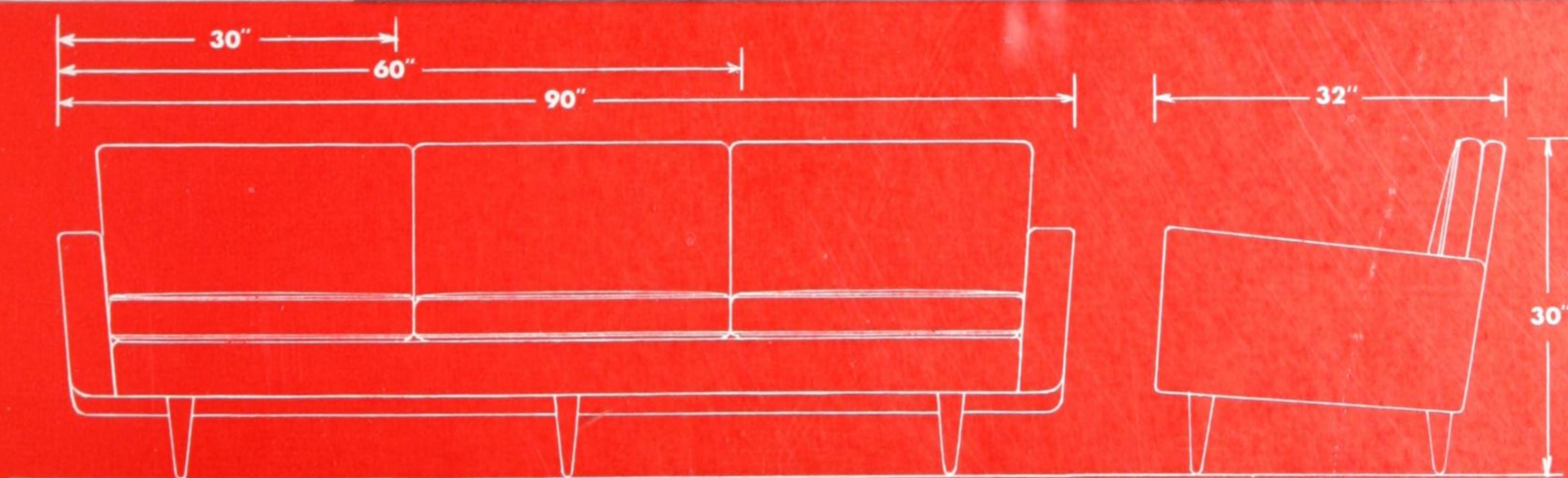
### 26 Sofa, Florence Knoll design



61U Chair, Eero Saarinen design





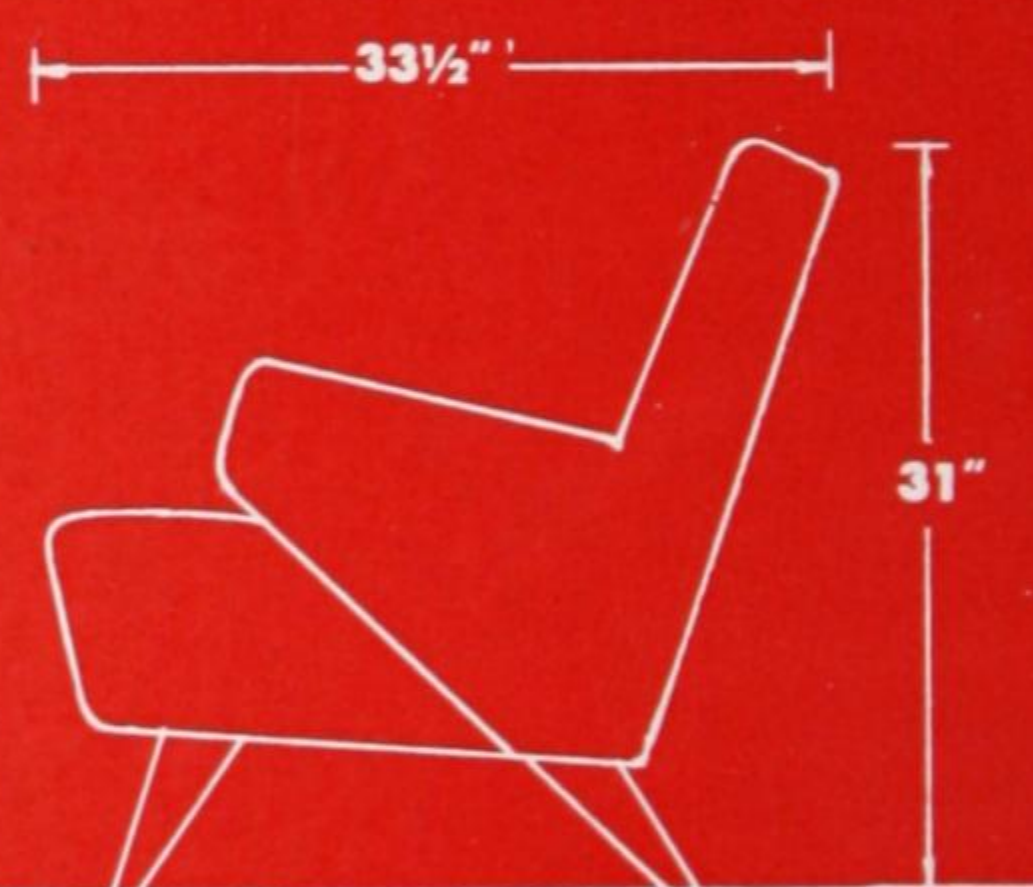
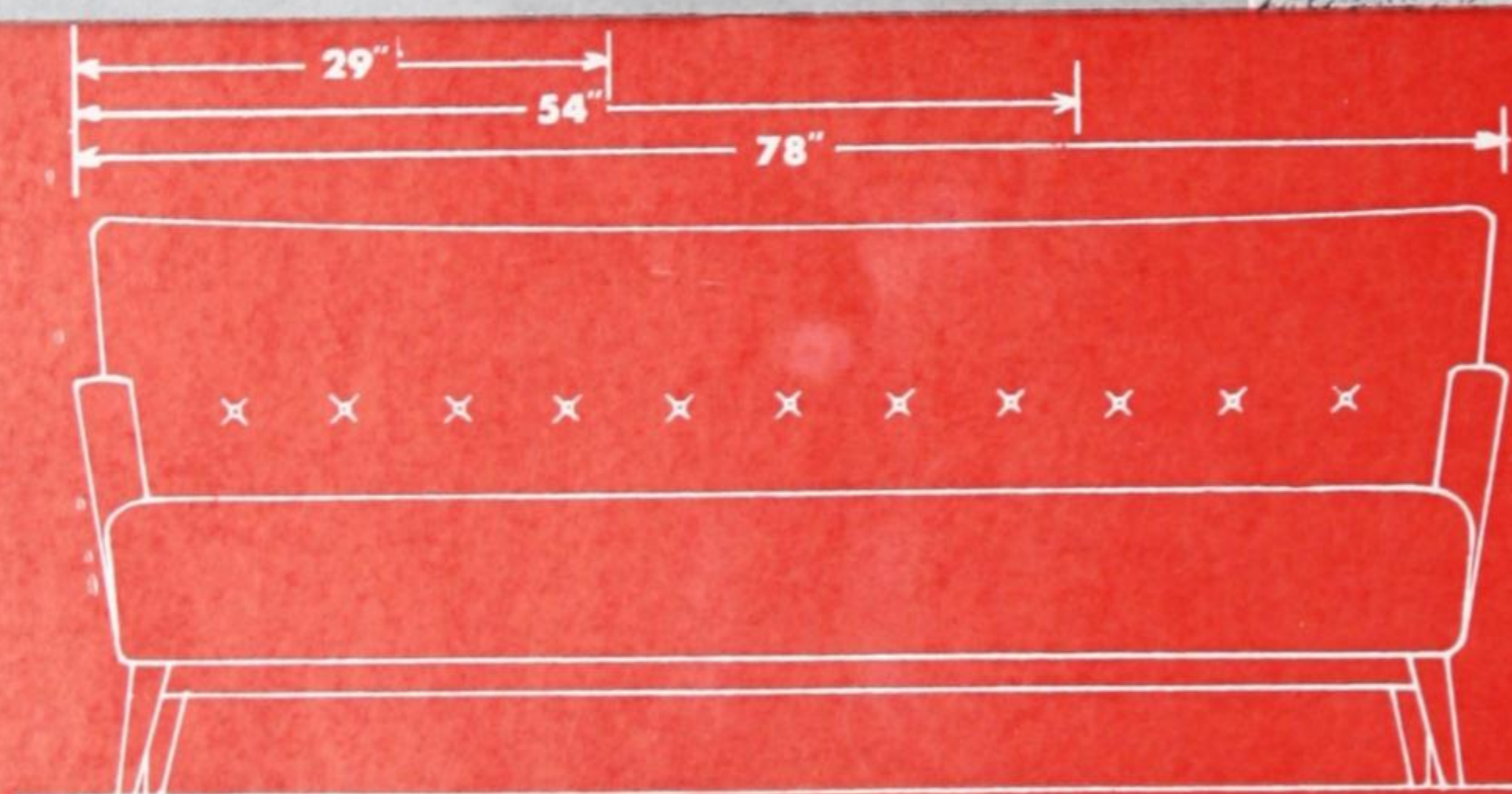
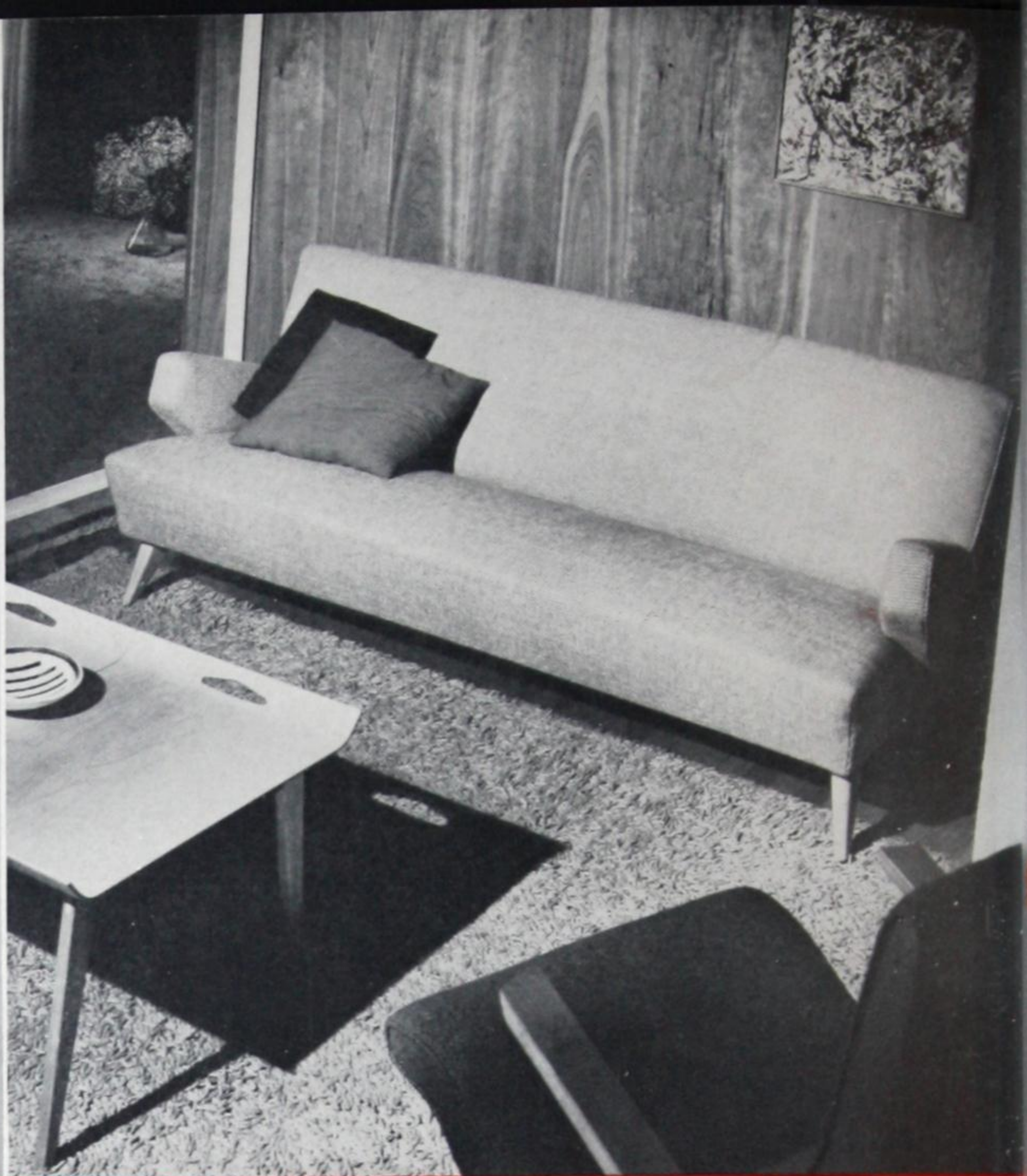


27 Settee

25 Chair

26 Sofa





38 Settee

35 Chair

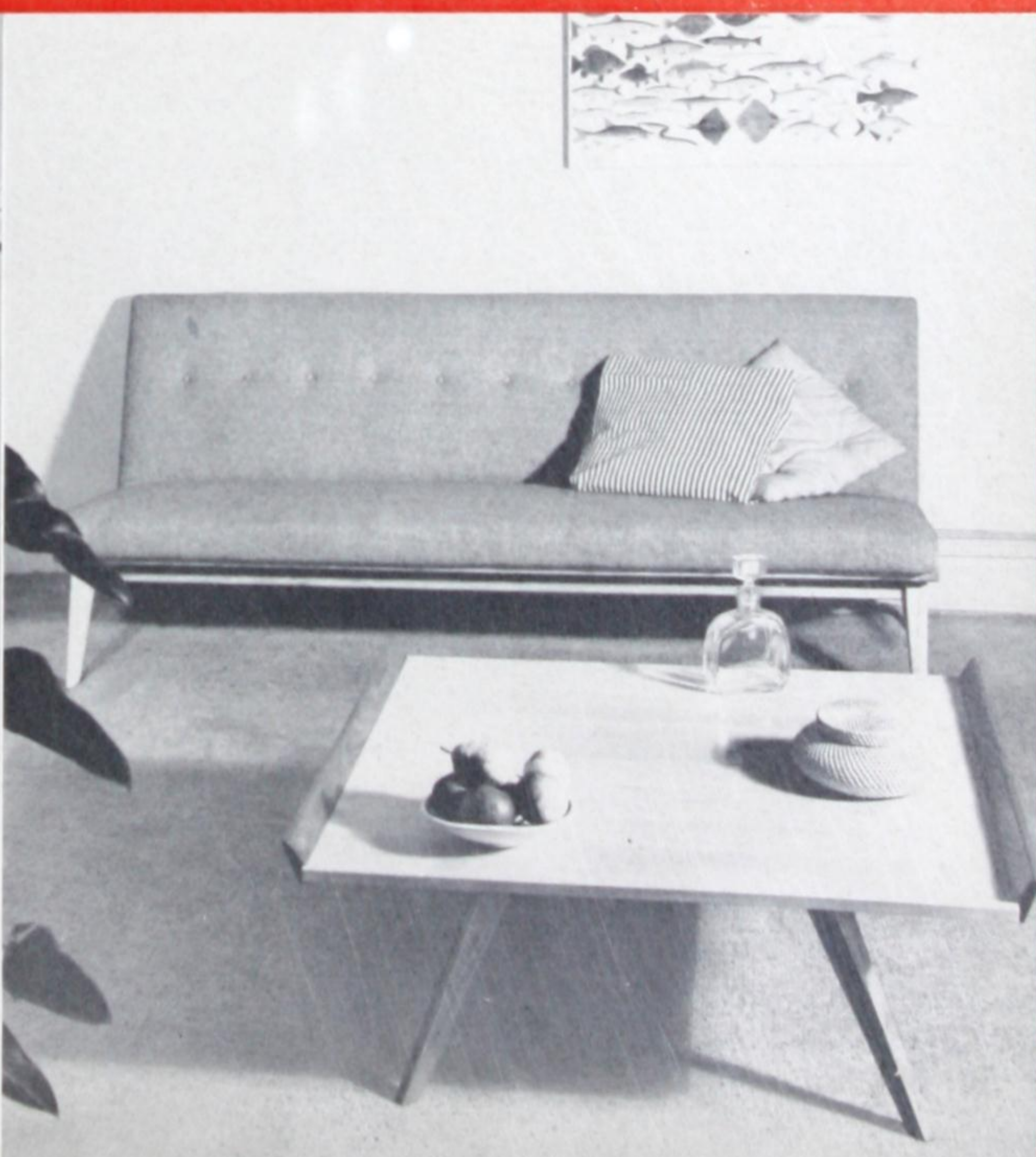
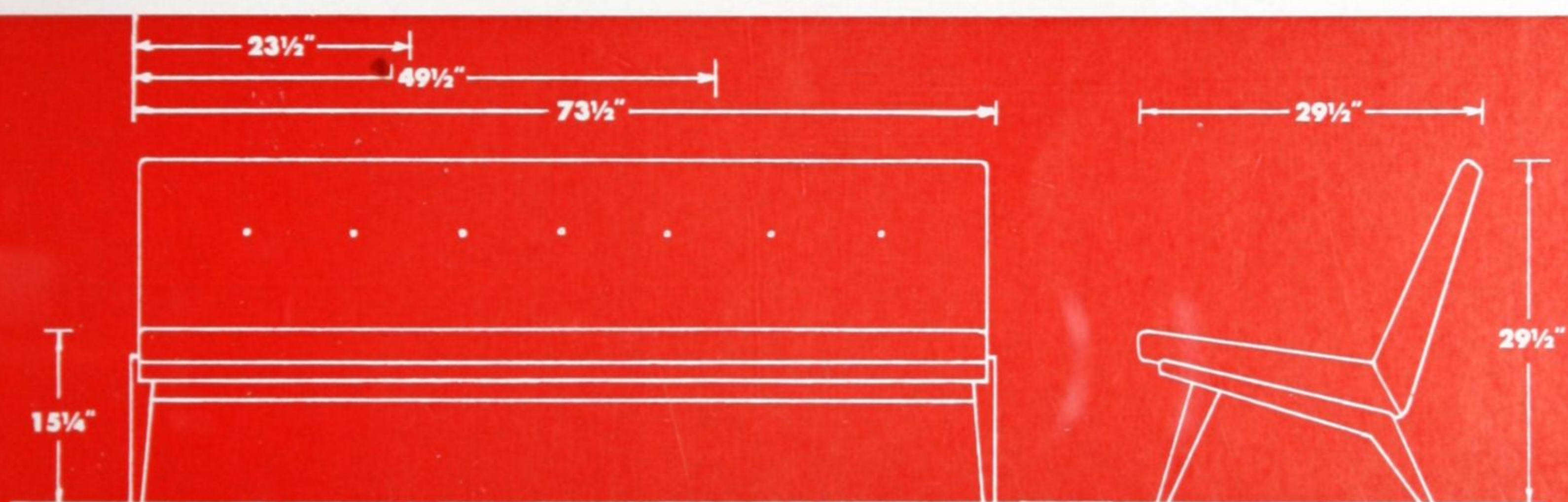
37 Sofa



22 Settee

21 Chair

23 Sofa







Knoll showroom in Dallas. Photograph by Arthur S. Siegel



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## **DESKS, OFFICES**

**KNOLL ASSOCIATES, INC.**



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The integration of functional with human needs sets a new standard for modern office and factory planning.

The earliest work of the Knoll Planning Unit, appropriately enough, went into the offices of architects who wanted to show their clients how convenient, economical and attractive a well-designed office can be. In fact, one of the first storage wall units was developed in 1940 as a practical solution for the cluttered desk of a busy architect.

The desk-work requirements of each individual in an office demand special detailing which no single desk can fulfill. Personal preferences add another consideration. The clean-top executive desk and the executive desk of conspicuous activity pose individual problems in solution. For one, a long conference table serves better than a desk. For the other, a desk cannot boast too many drawers nor too much area. Here six-foot long wall cabinets set at desk level double the work surface and provide extensive storage space behind sliding doors.

Everywhere special finishes add to the life of equipment. New plasticized wood tops and laminations of aluminum foil resist burns, water marks, scratches and stains. Often metals substitute for wood in desk and chair bases. Foam rubber upholstery covered with woven plastic outwits wear and soil from constant, rigorous use.

In desks designed for the home, scale and lightness of appearance are important. The table desk, for instance, suggests new variations of routine forms and strictly utilitarian materials. In its ingenious use of glass, metal and a light suspension construction the glass-top desk by Franco Albini achieves a new delicacy in design on the simplest of all camp table bases. The designer's imaginative approach and experienced eye for practical application combine in this rather personal solution of working needs whether in the home or the office.



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Executive office, 16 desk and 123 cabinet with sliding doors



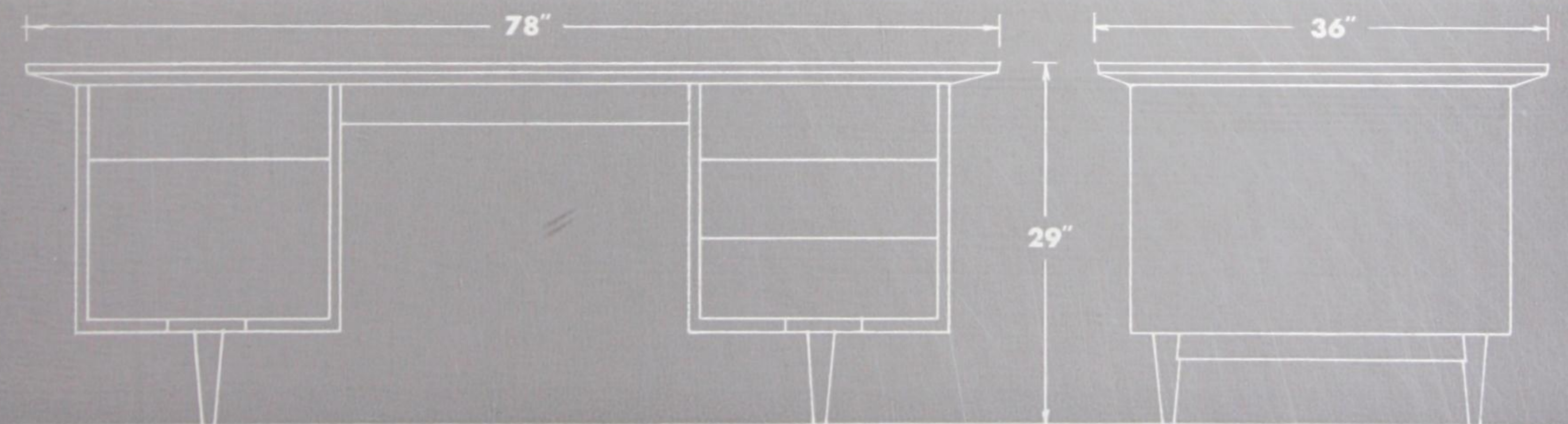
13 Executive desk, shown with 123 and 121 cabinets







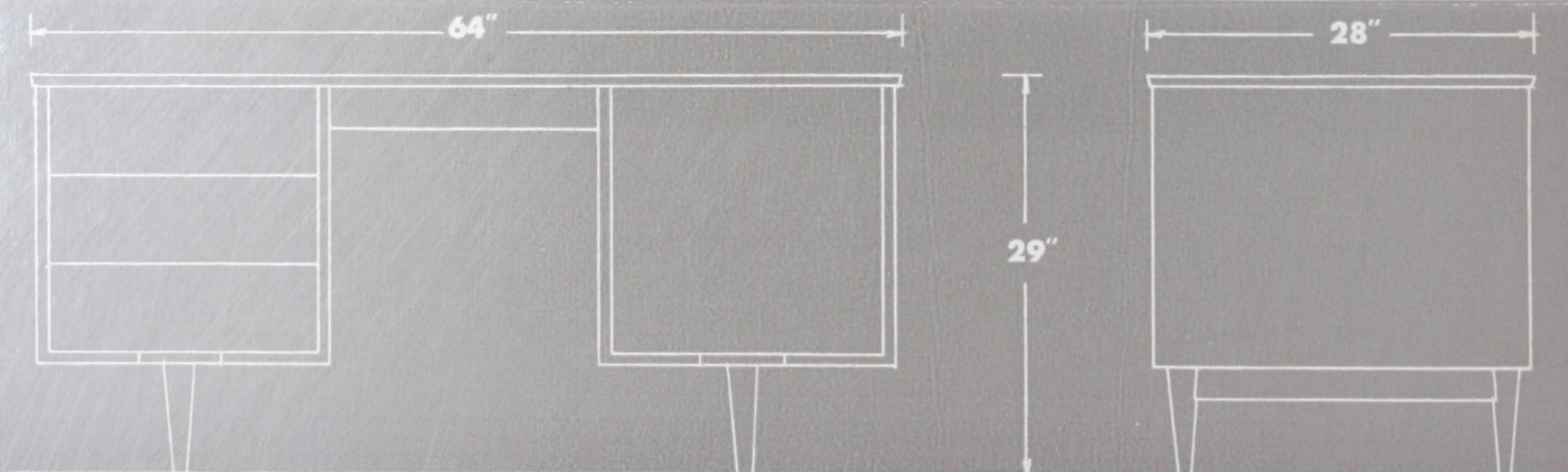
13 Executive desk, also with center panel, shown with 445 Swivel chair



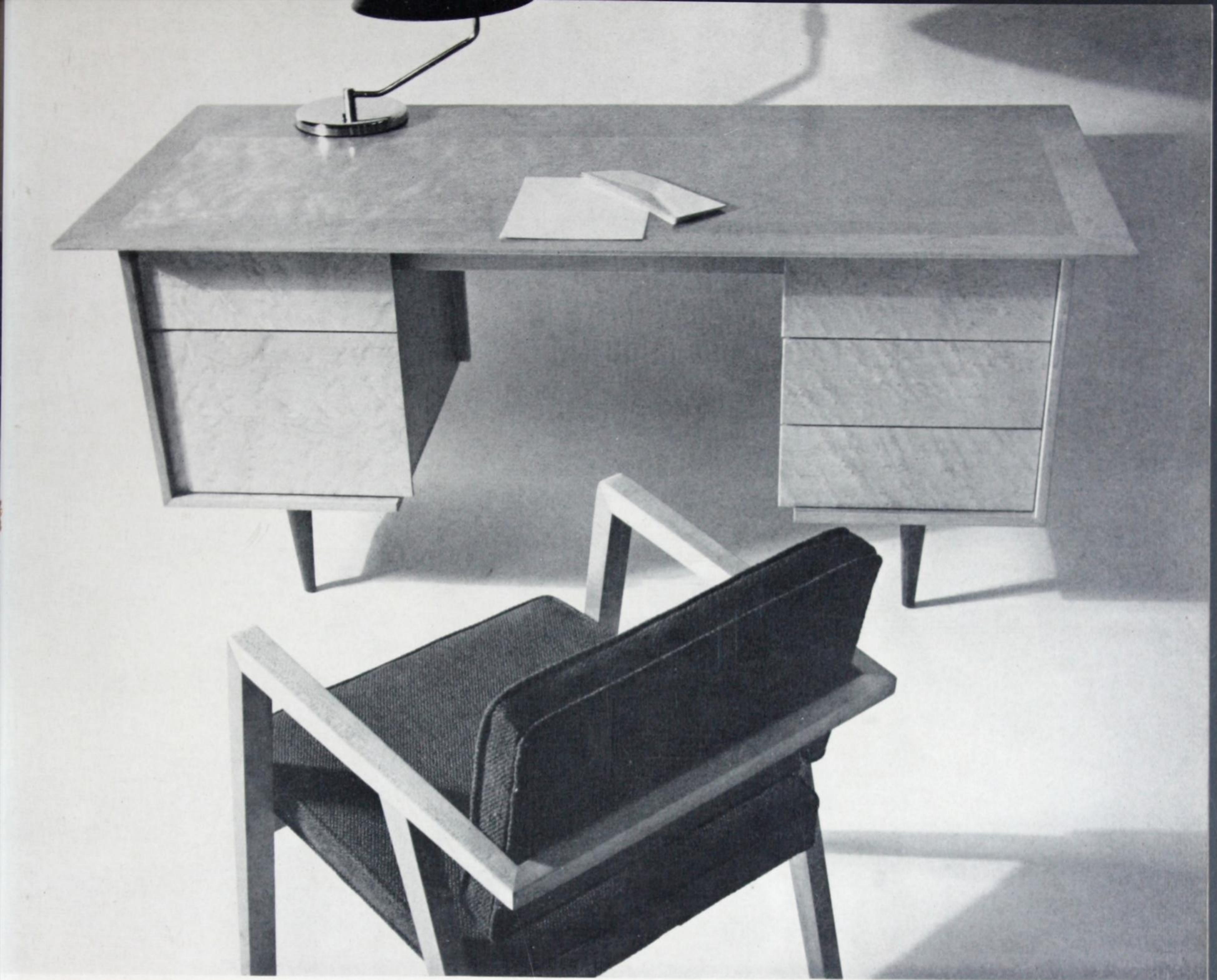




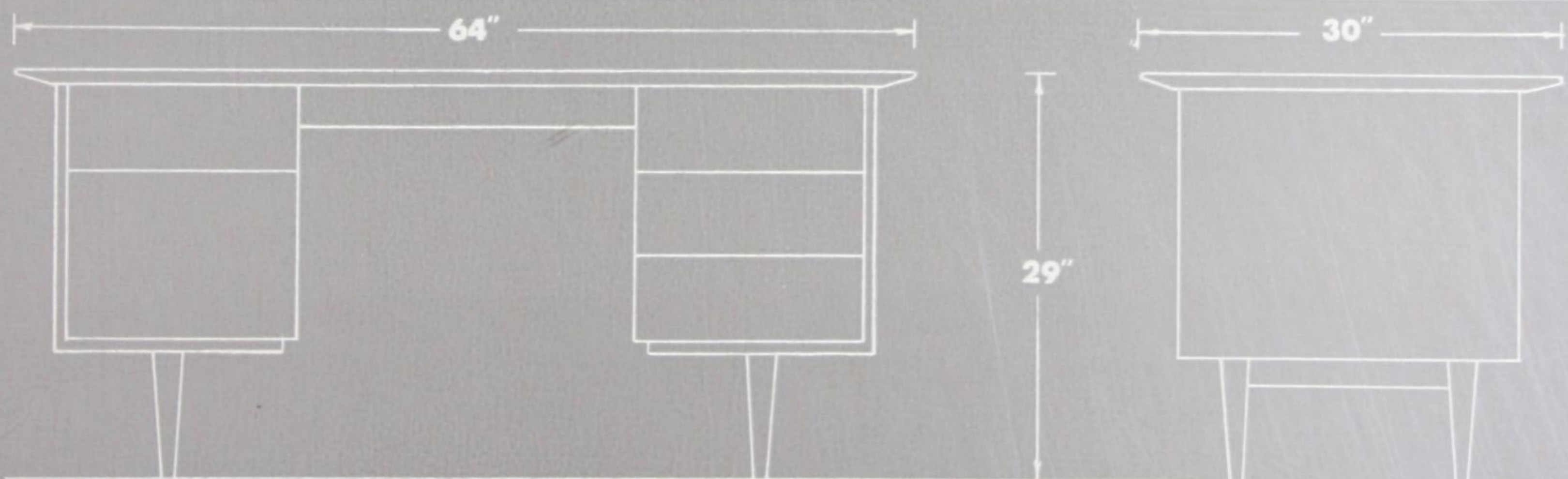
14 Secretarial desk, also with center panel, shown with T60U Work chair







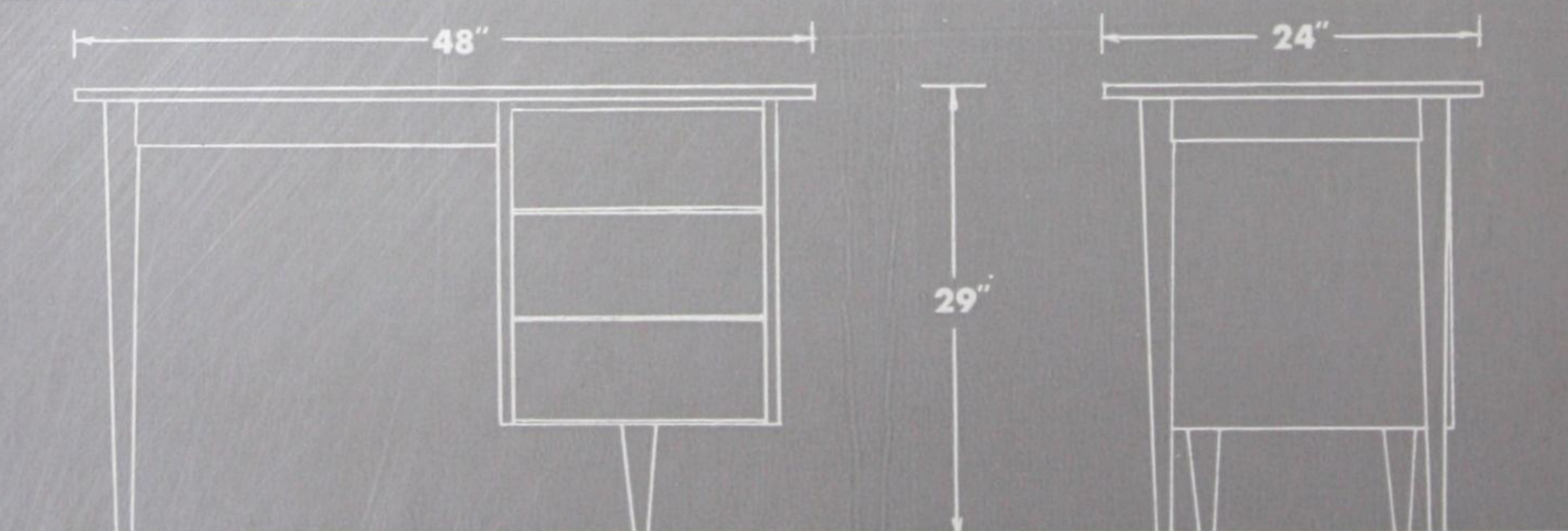
16 Desk, also with center panel, shown with 48 Chair







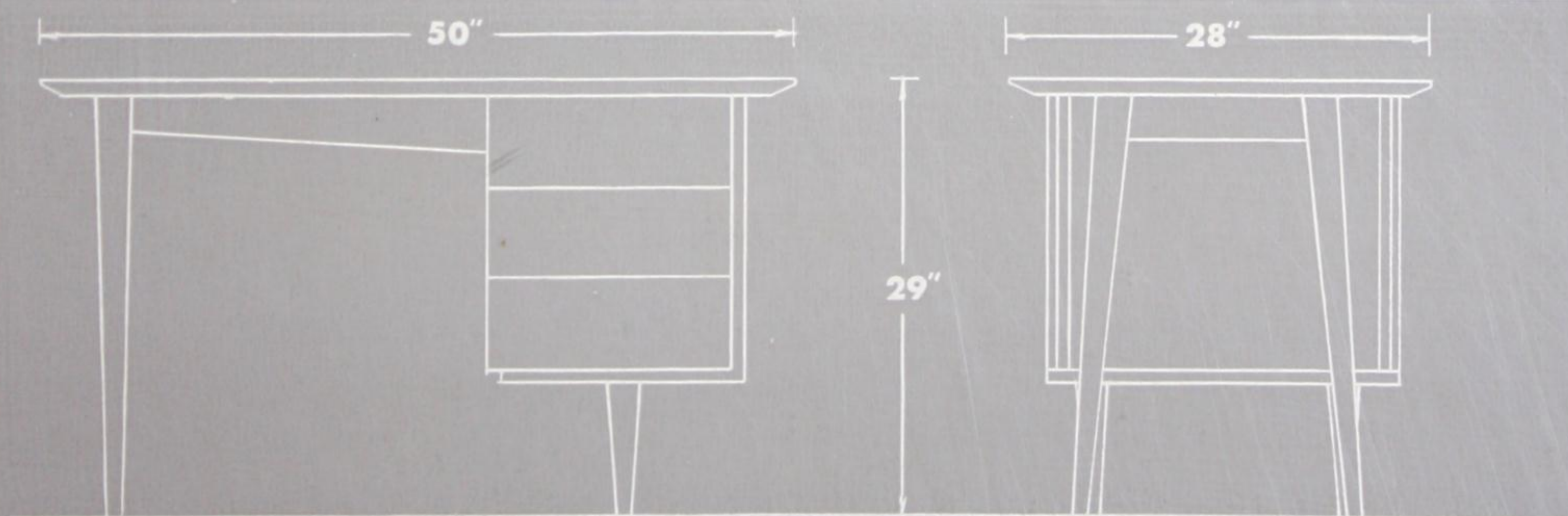
17 Desk, 146 Chair







15 Desk





**EXECUTIVE OFFICES** Custom designs by Knoll Planning Unit

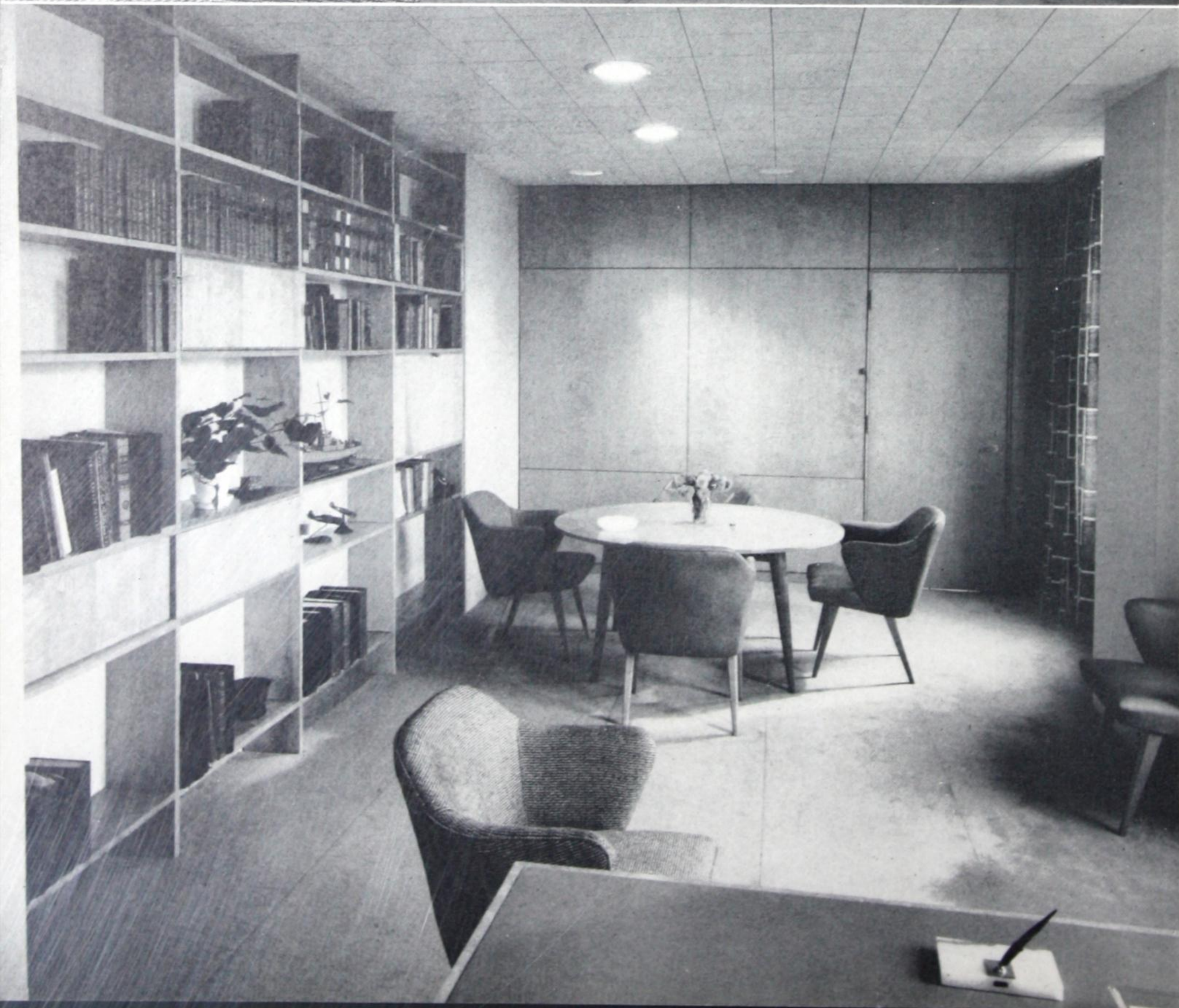






300 Extension conference or dining table, Florence Knoll design









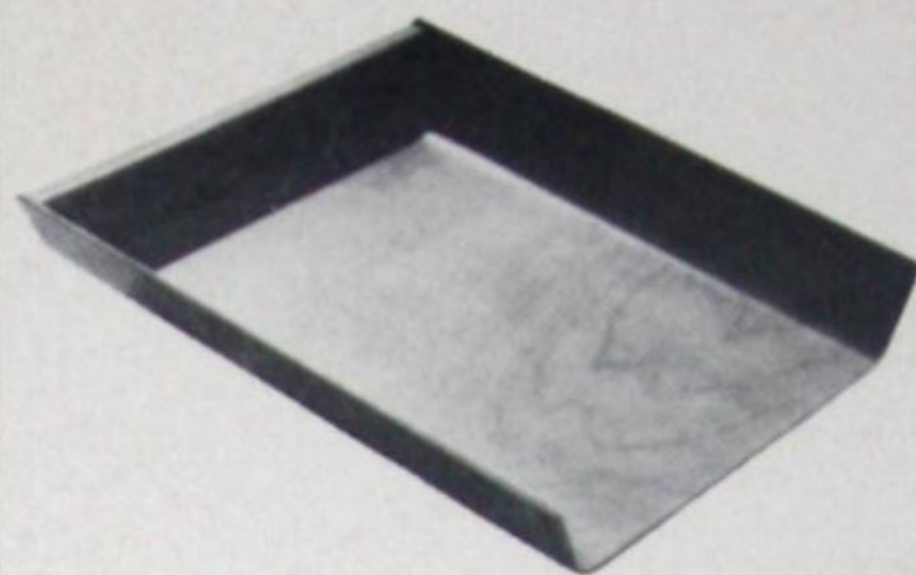
**EXECUTIVE OFFICES** Custom designs by Knoll Planning Unit



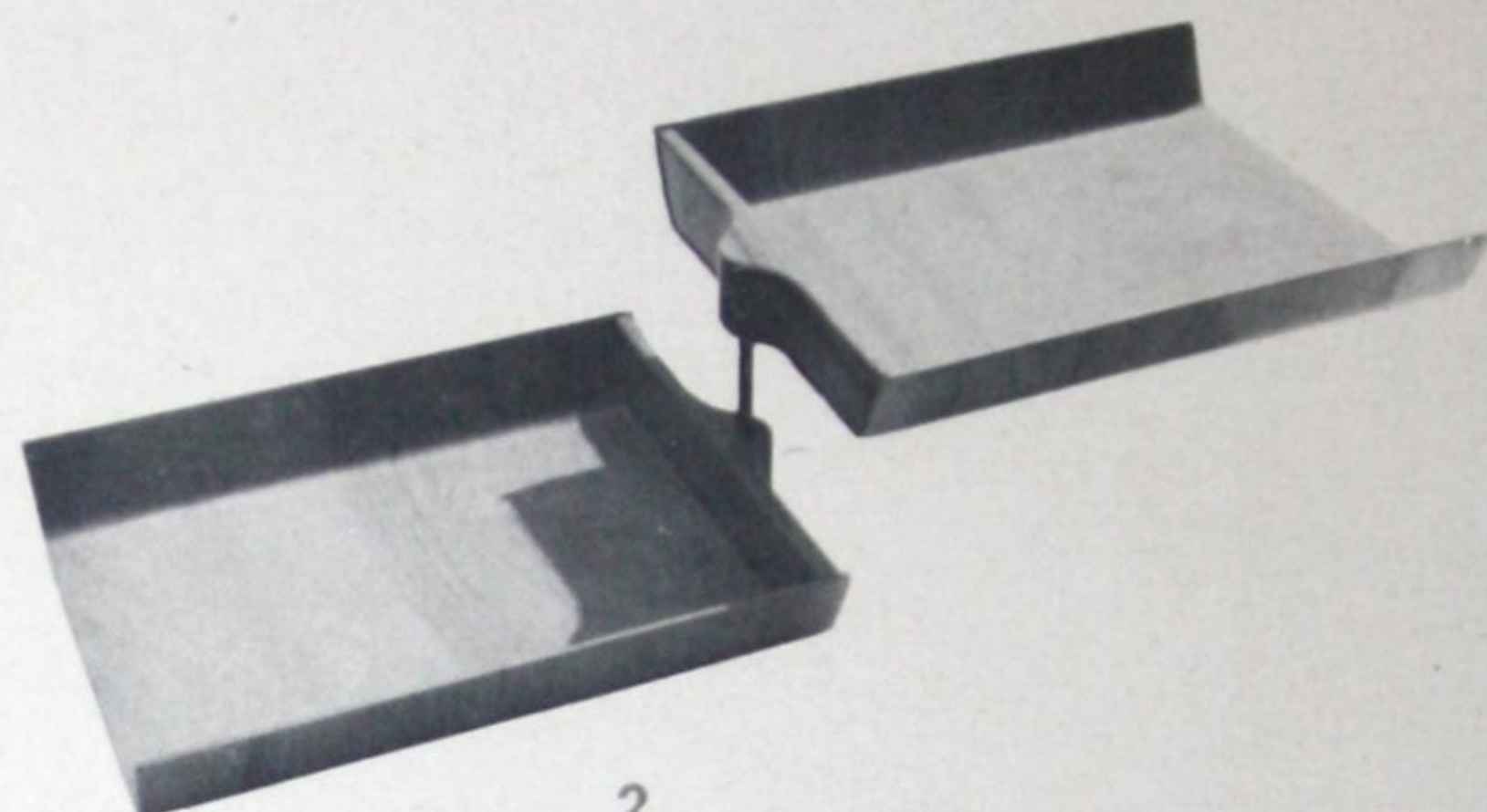


**9 Lamp**

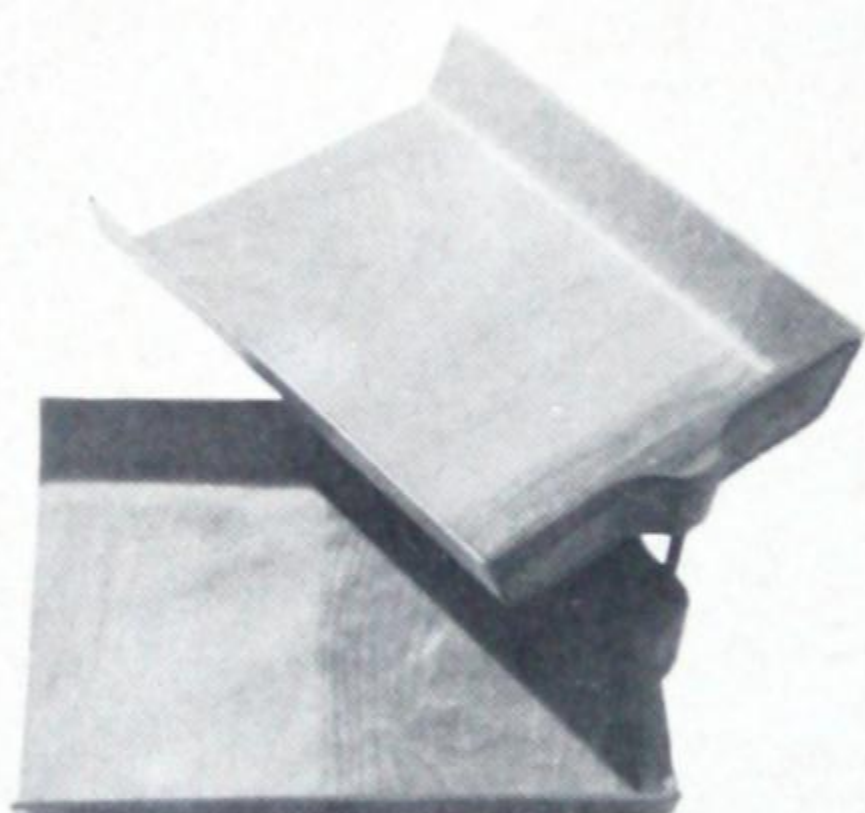
**Isamu Noguchi design**



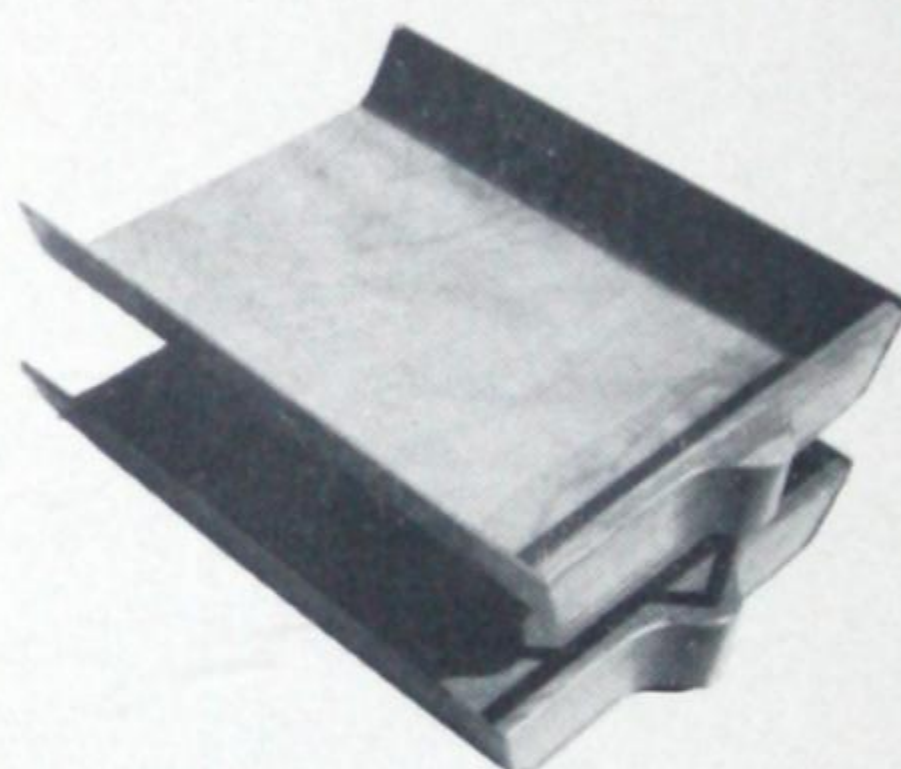
1



2



2



2

**1 Single letter tray**

**2 Double letter tray**

**Florence Knoll designs**



8



8

**8 Desk lamp\***

**Clay Michie design**

\* Patent Pending

**Knoll Furniture Polish**



8



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# **CHESTS, CABINETS, BEDS**

**KNOLL ASSOCIATES, INC.**



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In the contemporary plan the emphasis is on room use rather than size. The sleeping room takes up little space yet it performs many functions: it stores possessions, it adds to the efficiency and convenience of living. Furnishing it becomes more and more a part of architectural planning.

Compact units in the living, dining and work areas compensate for space deficiencies. Long cabinets and convertible chest-luggage racks can replace half a dozen separate furniture pieces with a single unit. A desk, a dressing table, a serving area, a place for radio and books are screened behind sliding doors or in drop leaf cabinets. Long counter tops at table height provide useful work areas, and give a sense of horizontal expanse.

In bed designs there are several innovations in structure detailing such as the platform frame which supports the foam rubber mattress high enough off the floor for easy cleaning yet low enough for lounging and sitting. The headboard is covered with native fiber Pandanus plasticized for washability and wear. This use of new materials in combination with old has stimulated fresh design ideas, and constant research in changing living habits and needs has kept them up-to-date.

Bedrooms are either limited to night use or made sufficiently flexible for 24-hour occupancy. The range of convertible beds in the Knoll group accommodates many needs. The sofa bed for instance performs a double function. Operated by a simple sliding device the bed converts easily from day to night use without any mechanical complication. Such flexibility in bed units is typical of student dormitory rooms, hotel rooms, small city apartments and the extra guest room in the home.



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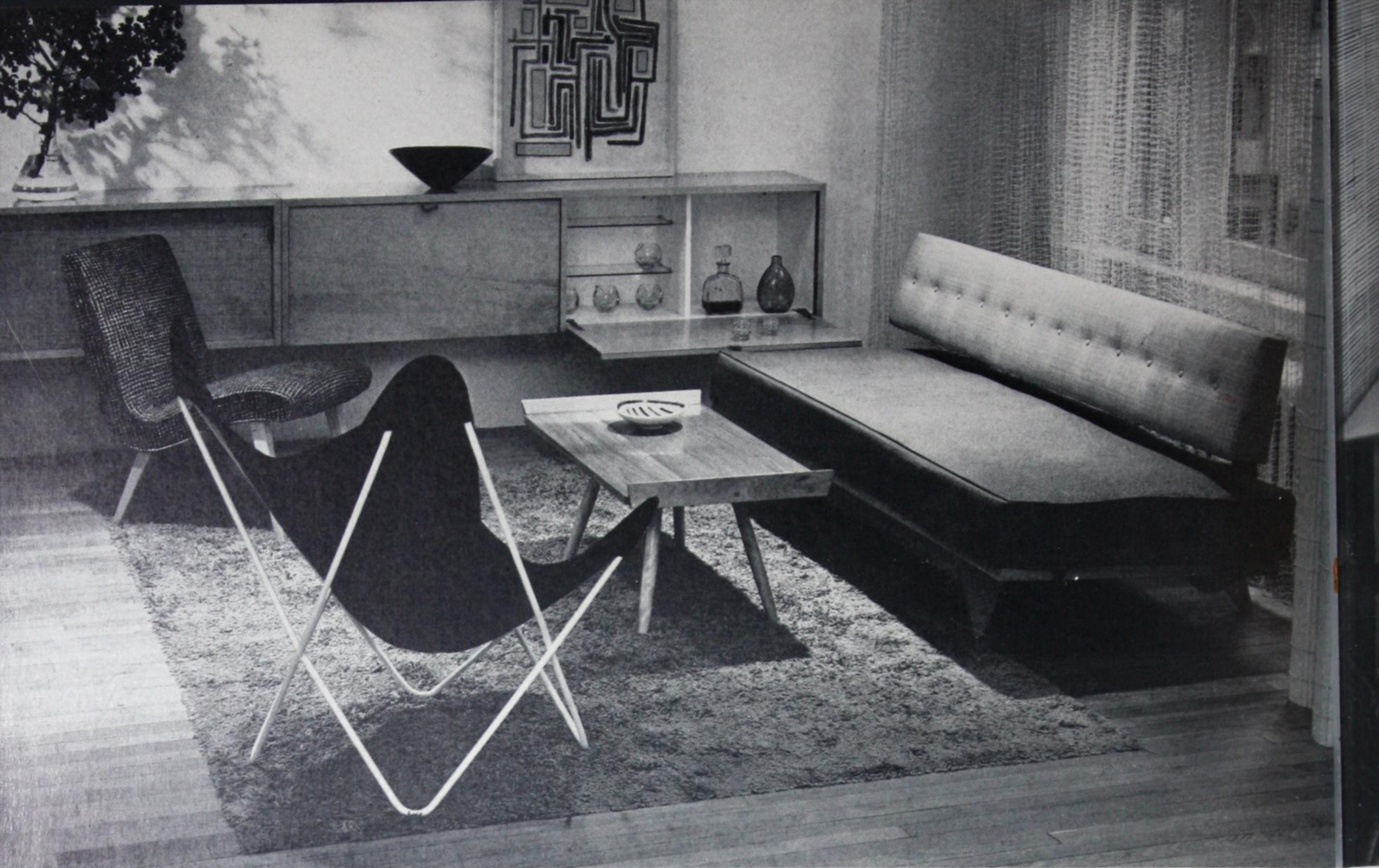
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121 Cabinets shown with bookshelves. Living room detail designed by Florence Knoll



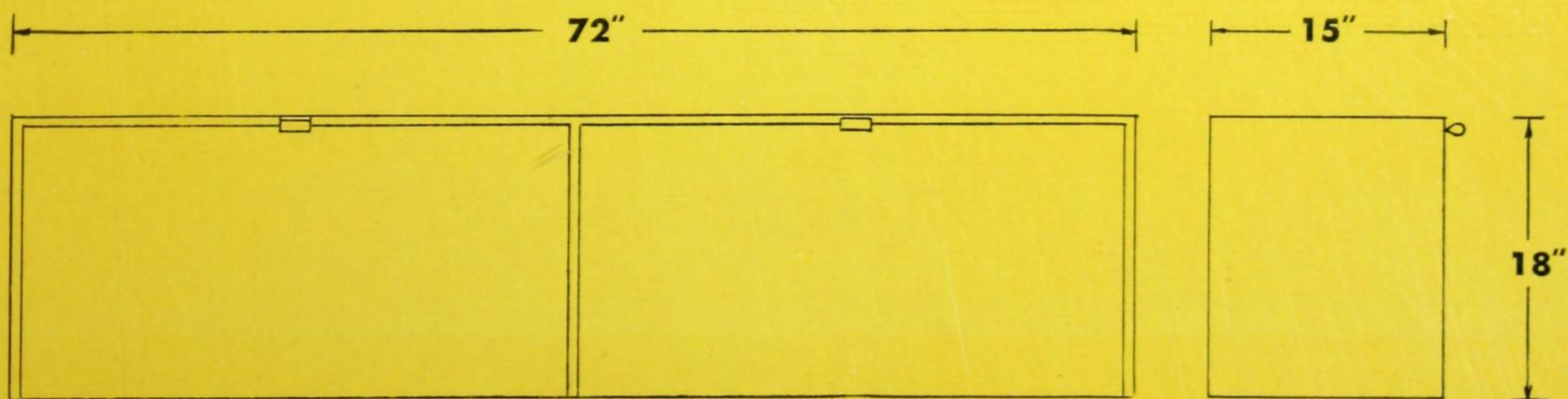


121 Cabinets, hinged doors, Florence Knoll design

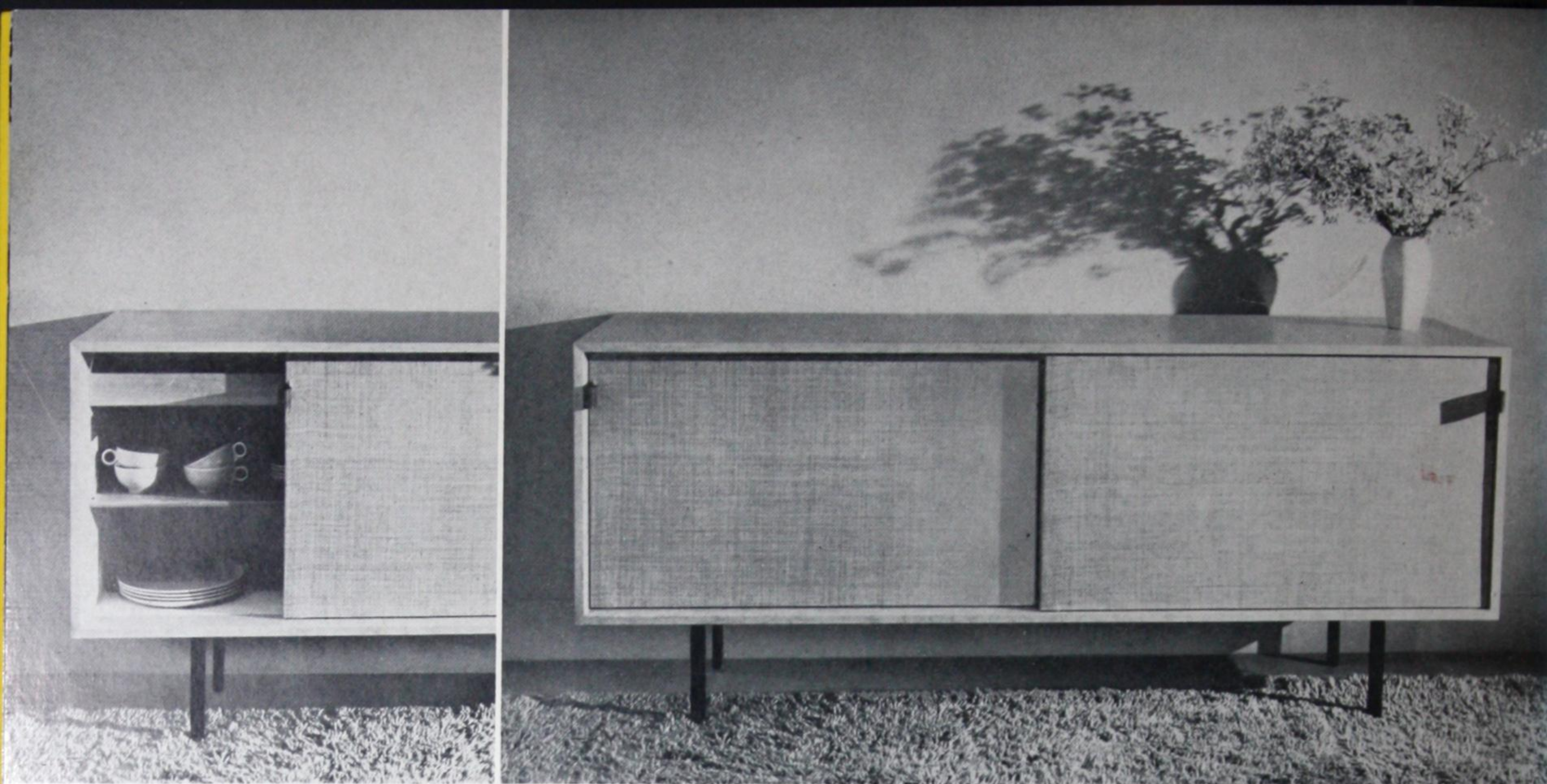




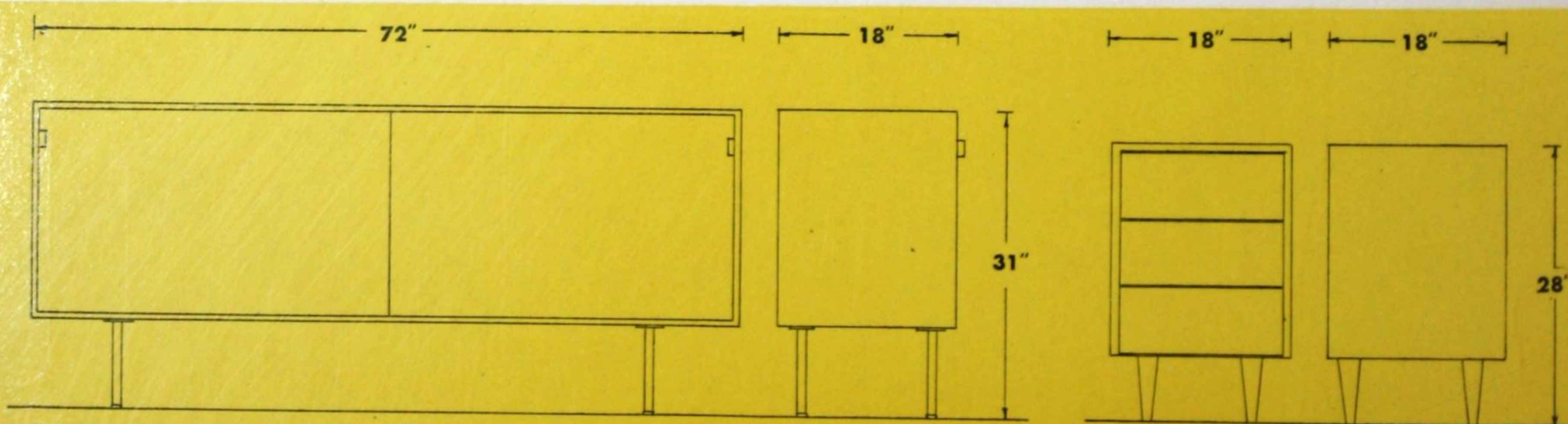
123 Cabinets, sliding doors, Florence Knoll design







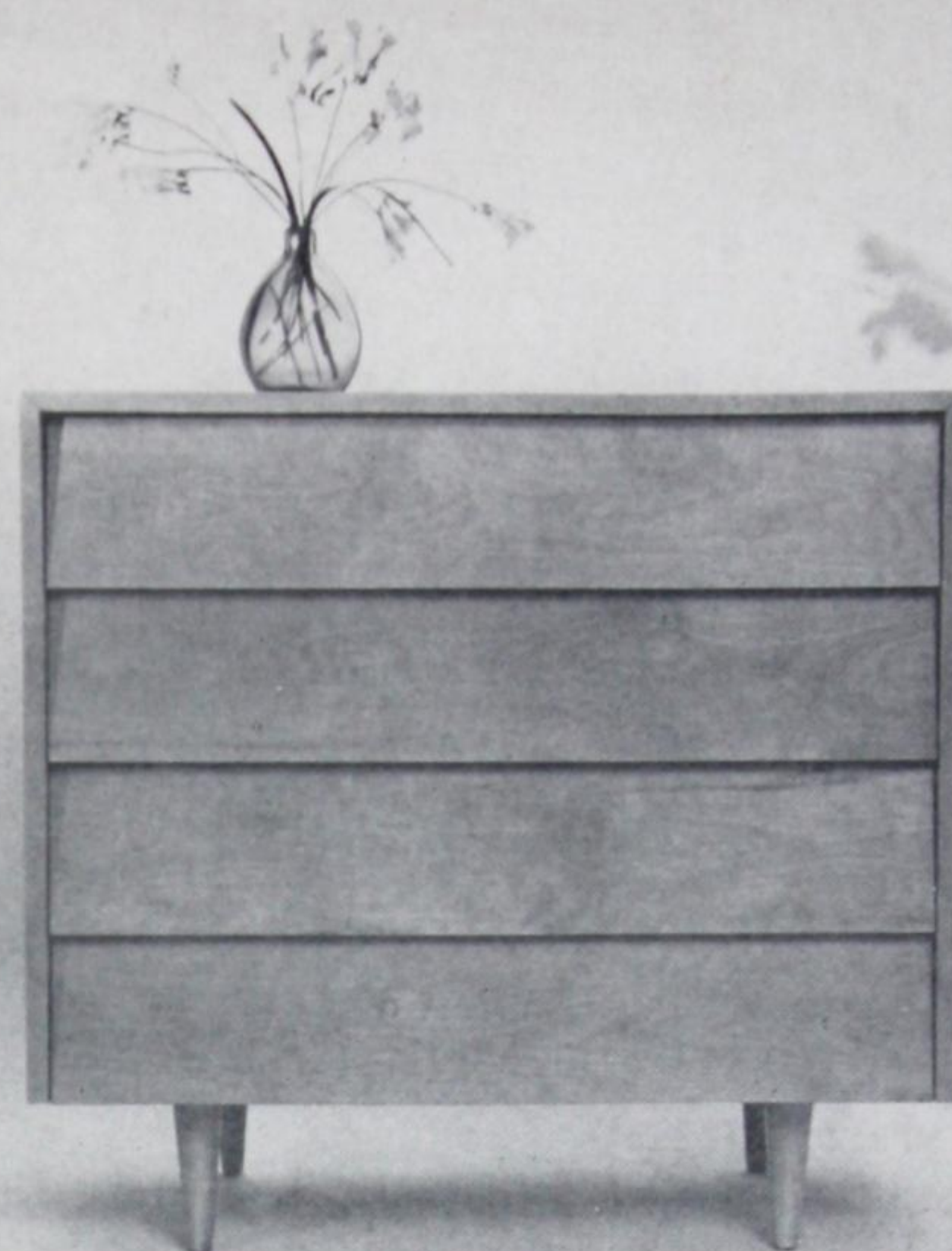
116 Sideboard, Florence Knoll design





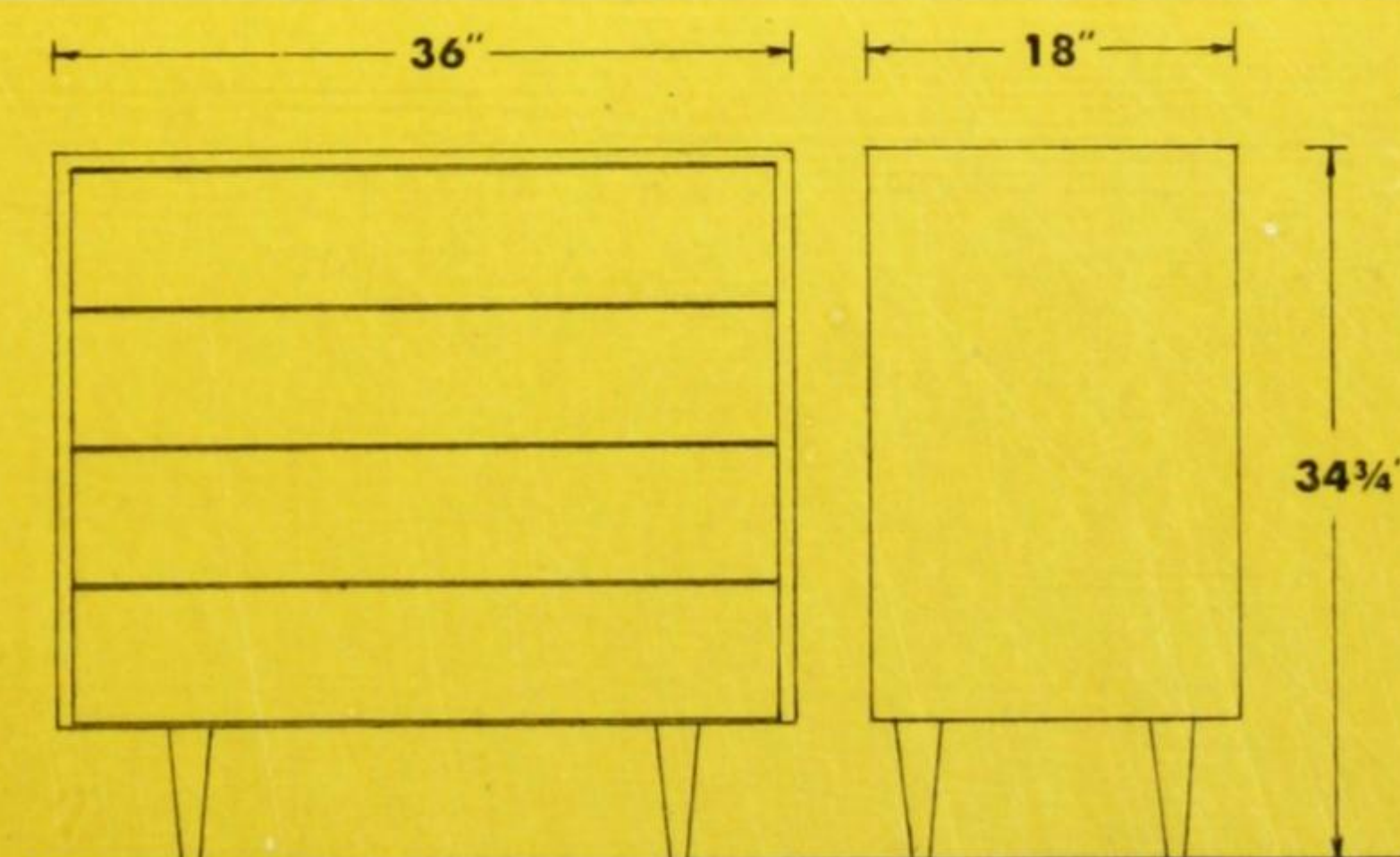
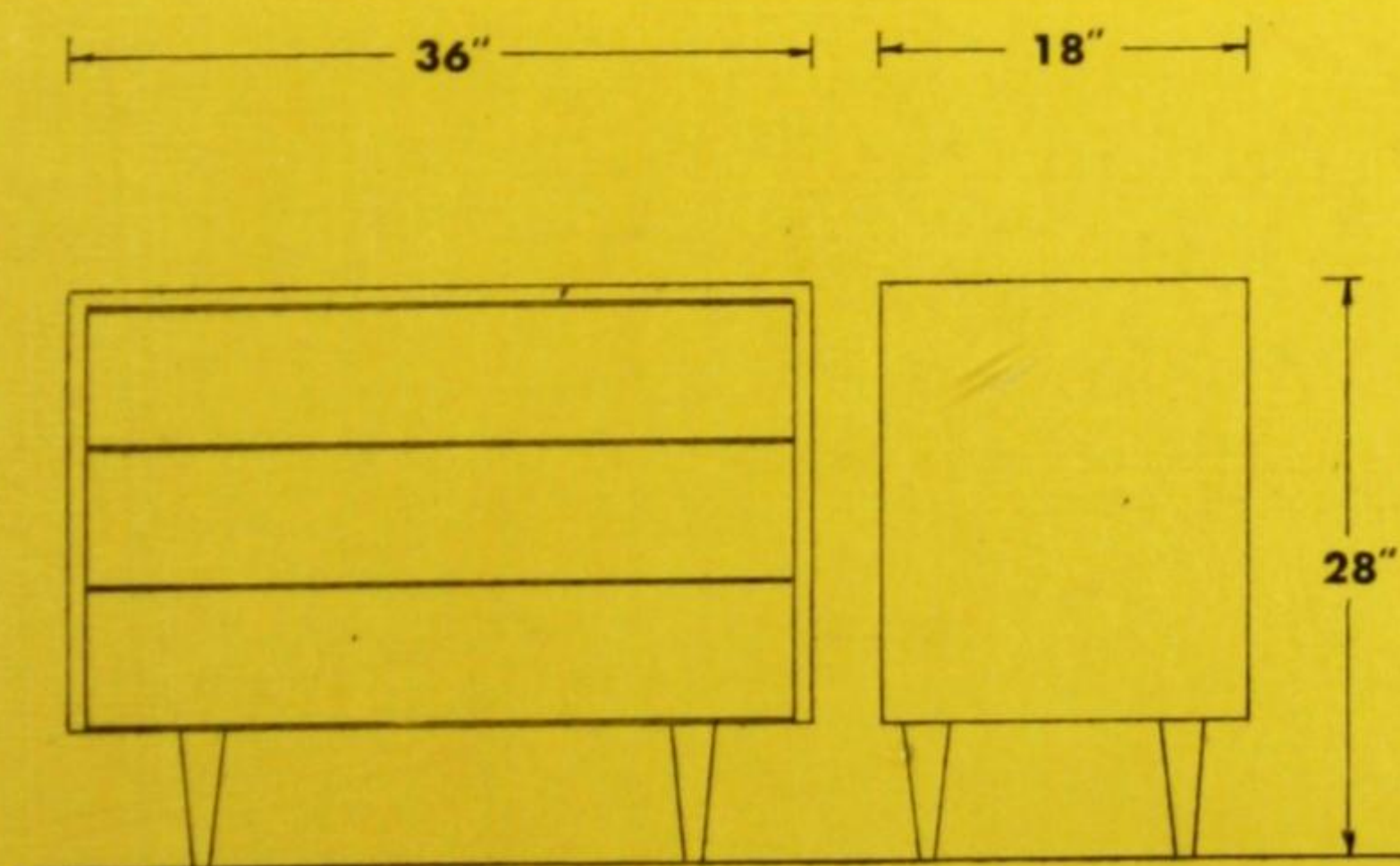


127 Chest



125 Chest

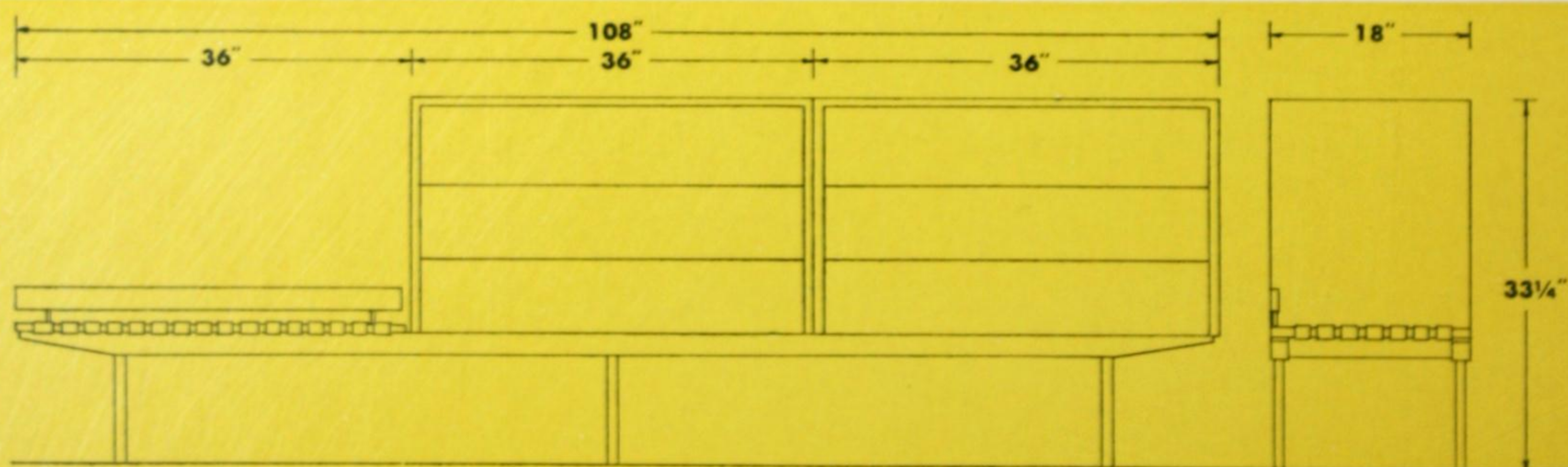
126 Chest



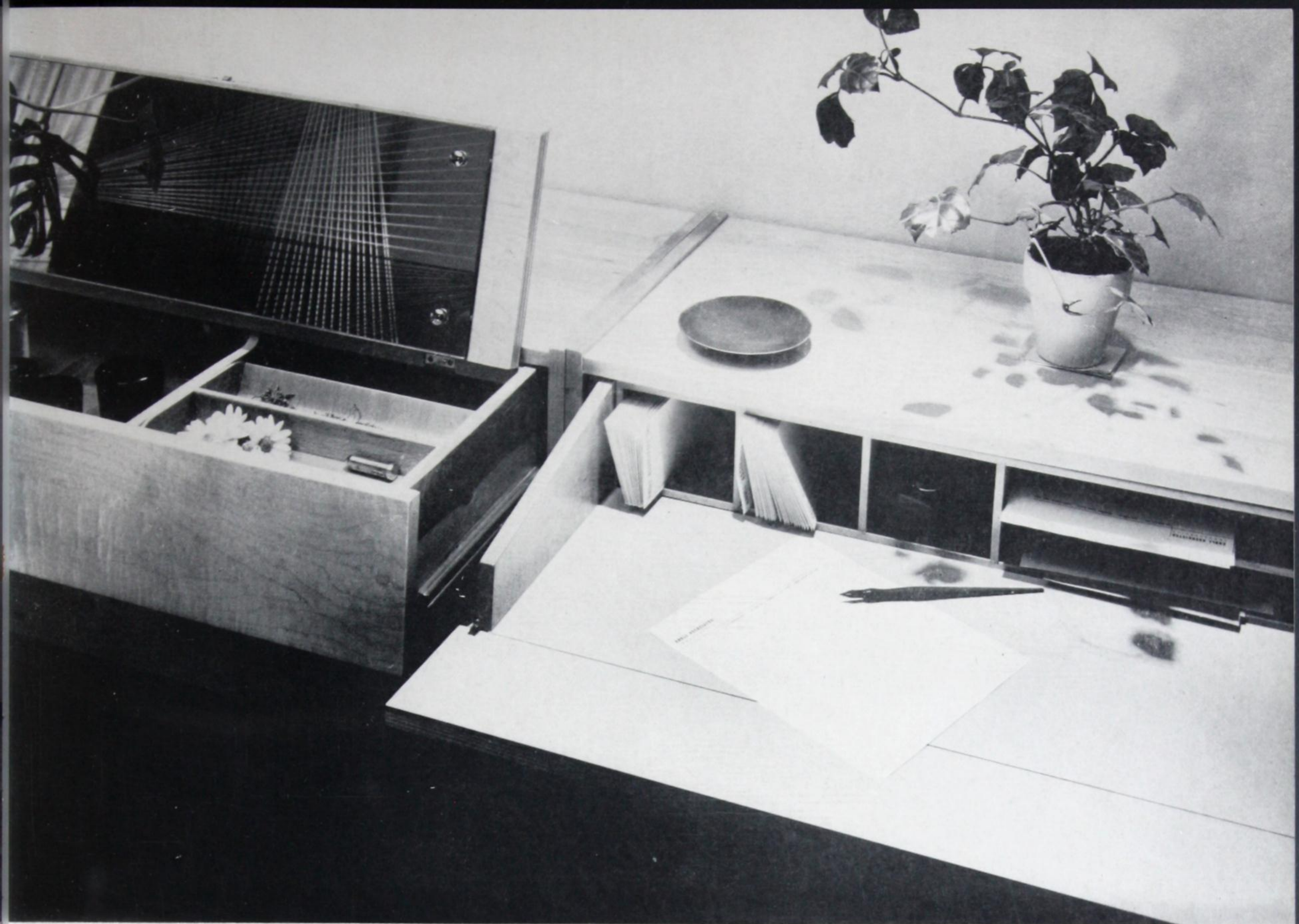




128 Luggage rack and chests with dressing table and desk compartments, Florence Knoll design



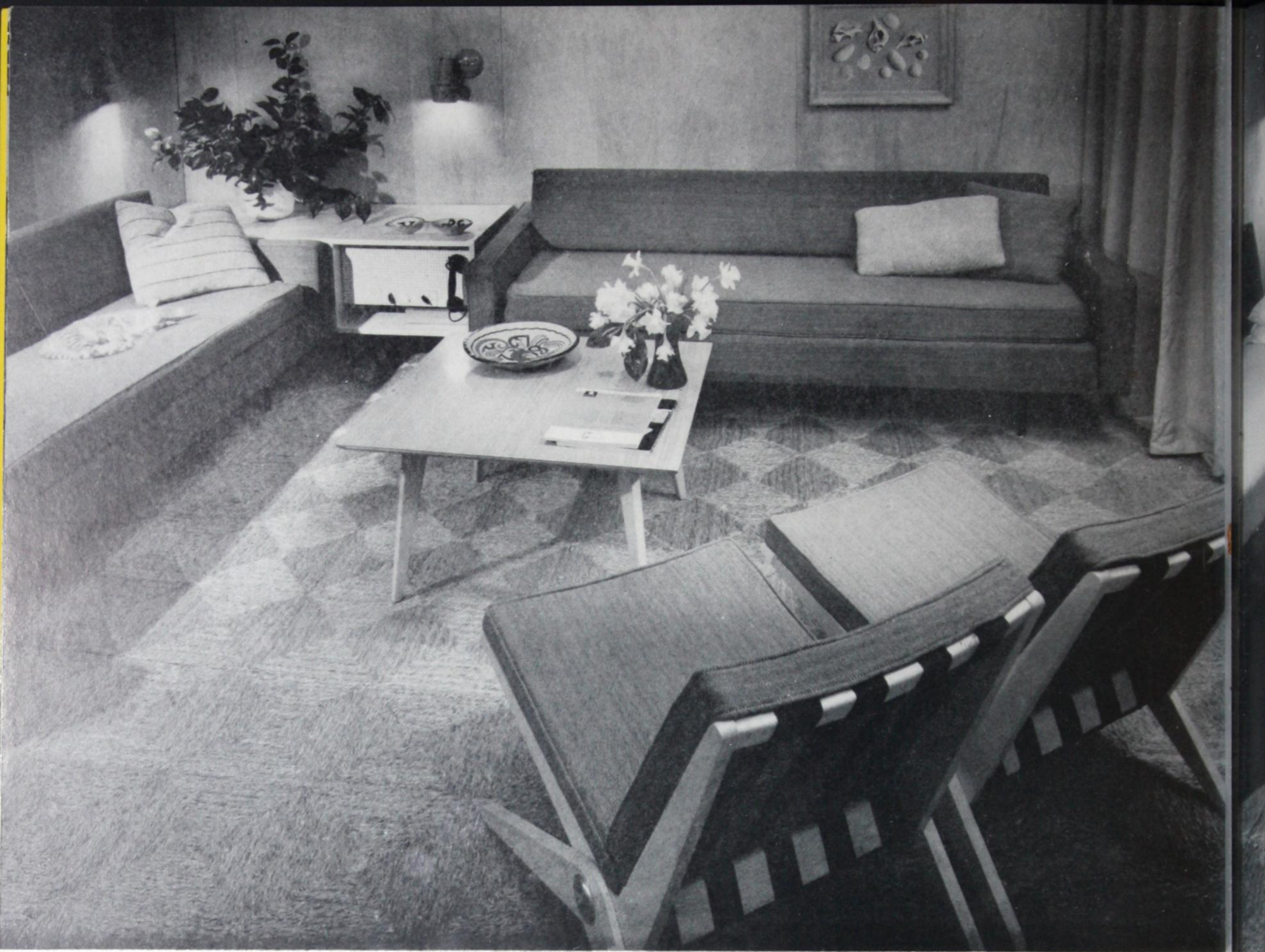




129 Chest with dressing table compartment

130 Chest with desk compartment



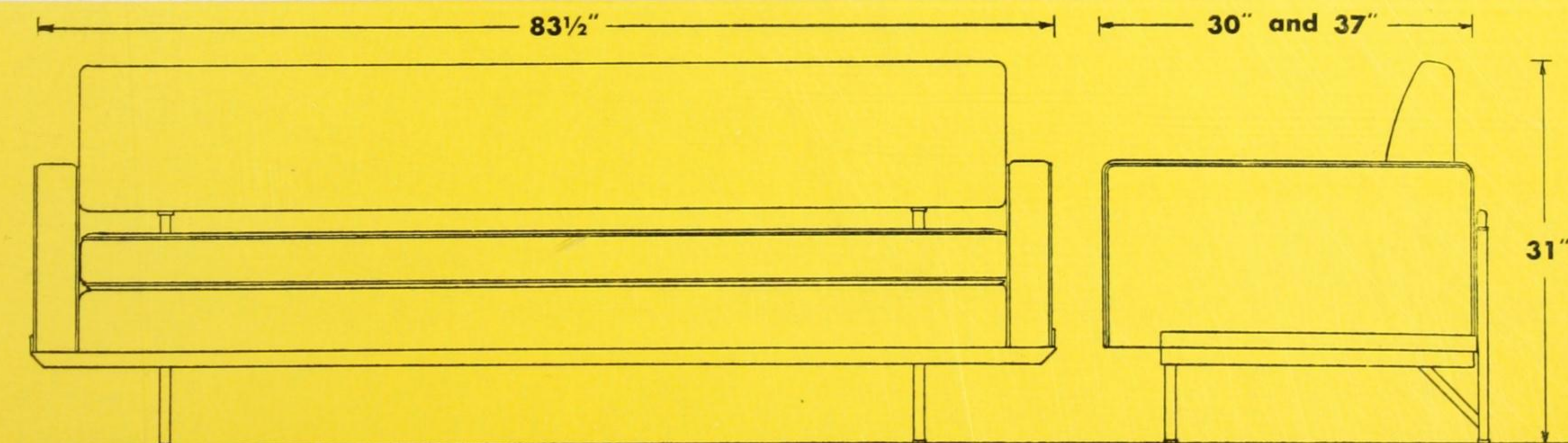


701 Convertible sofa bed,\* as sofa for day. Florence Knoll, Charles Niedringhaus, Designers

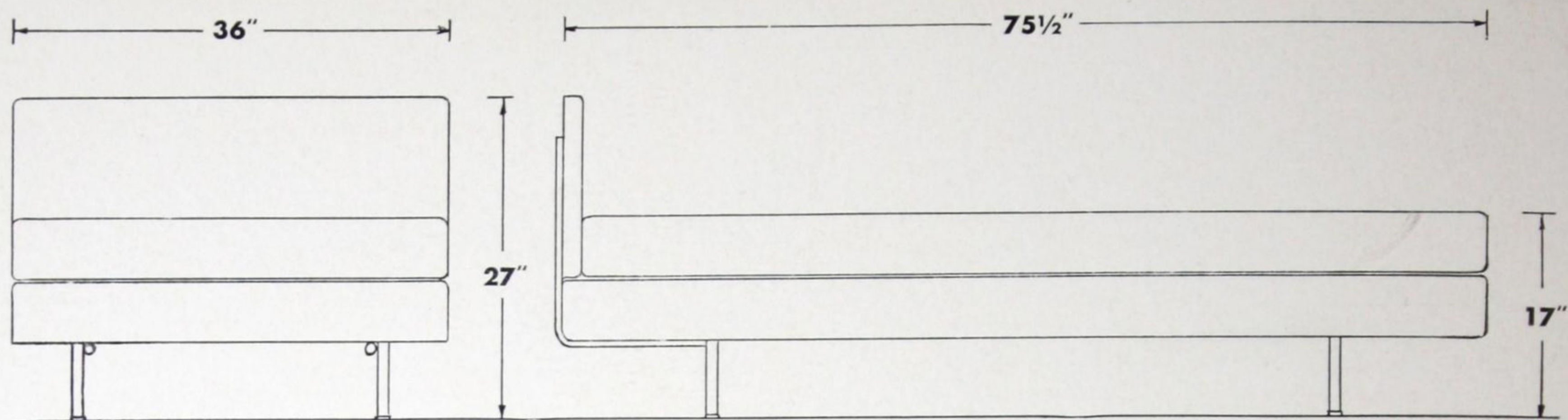




701 Convertible sofa bed, as bed for night







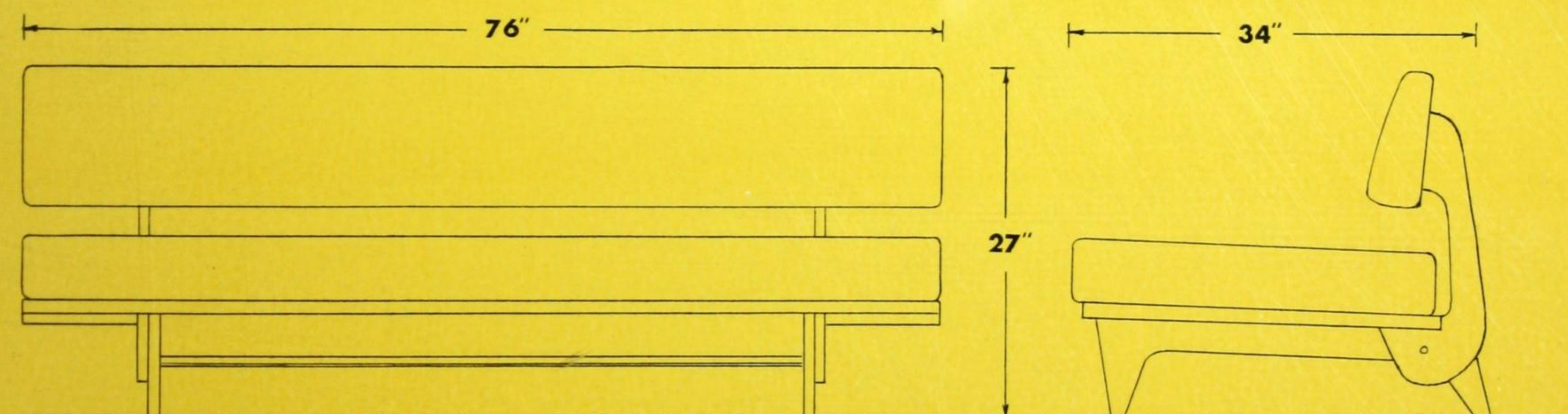
704 Bed, single    705 Bed, double







**700 Daybed, Richard Stein, Product Design Associates**









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## **TABLES**

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Modern tables place no limitation on adaptability to use. Light in construction, convertible, stackable, knock-down, double-purposed with tray tops or equipped with devices for folding or lengthening, there are few functions to which the table cannot be adjusted.

In the budgeting of space in the living and work areas designers have given special thought to shapes and table heights for easy access and movement about the room. Coffee tables with rounded corners, curved sides and new elongated forms, and low round tables relate agreeably to other pieces providing the designer with endless possibilities of arrangement.

One of the most enduring accomplishments in table designs stems from innovations in wood finishes. Hard resistant surfaces originally confined to institutional equipment now find a place in the home. Side, coffee, dining and conference tables are treated with new plastic, burn-resistant finishes which double the life of table tops without sacrificing the beauty of the original wood surface.

Imaginative use of materials, old and new, illustrate the trend in good design today to improve appearance along with improved function. Table tops of native slate, marble, glass, stone or wood slabs as heavy as a butcher's board give the designer wider scope in planning for many uses.



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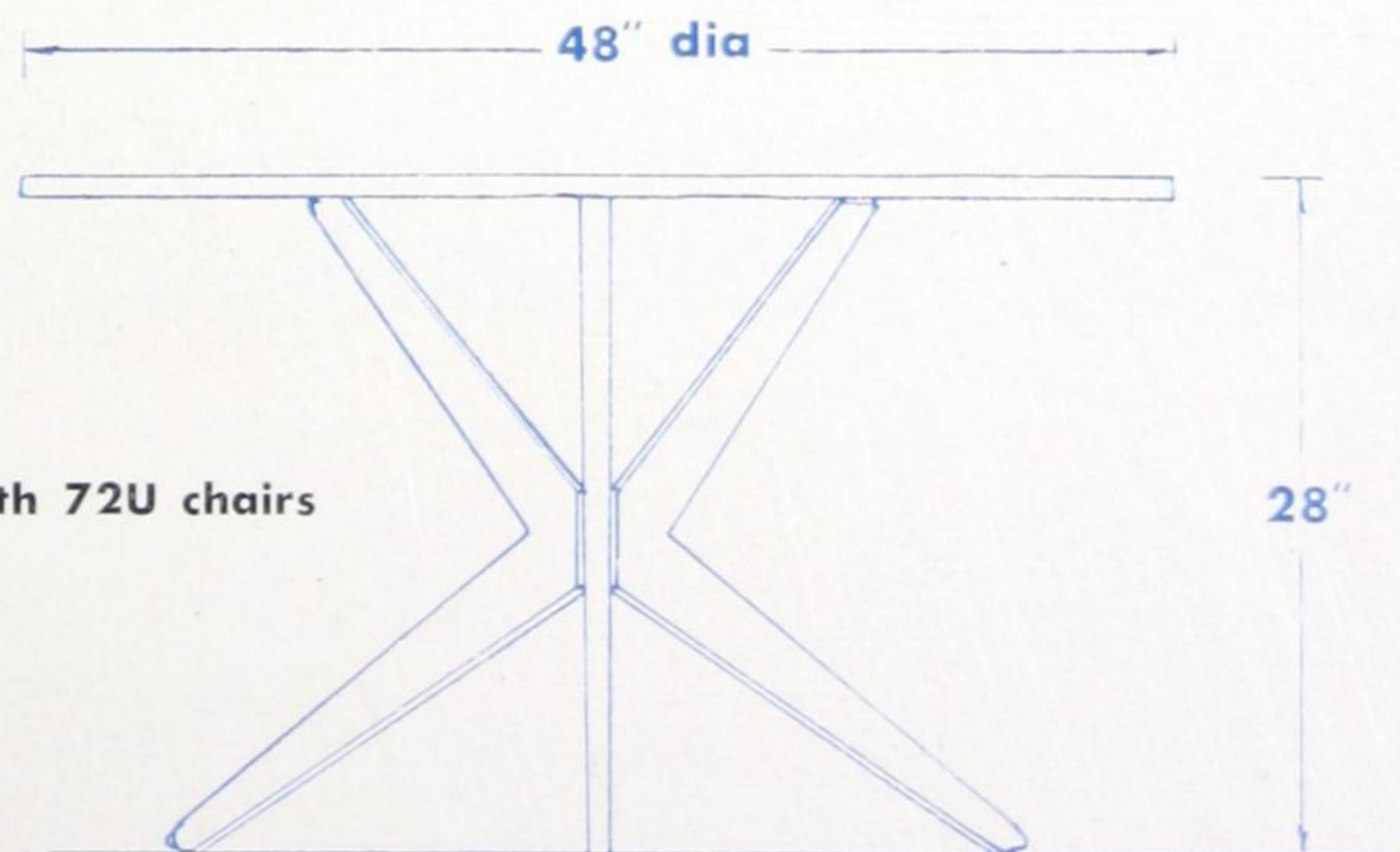
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302 Dining table, Hans Bellman design, shown with 72U chairs



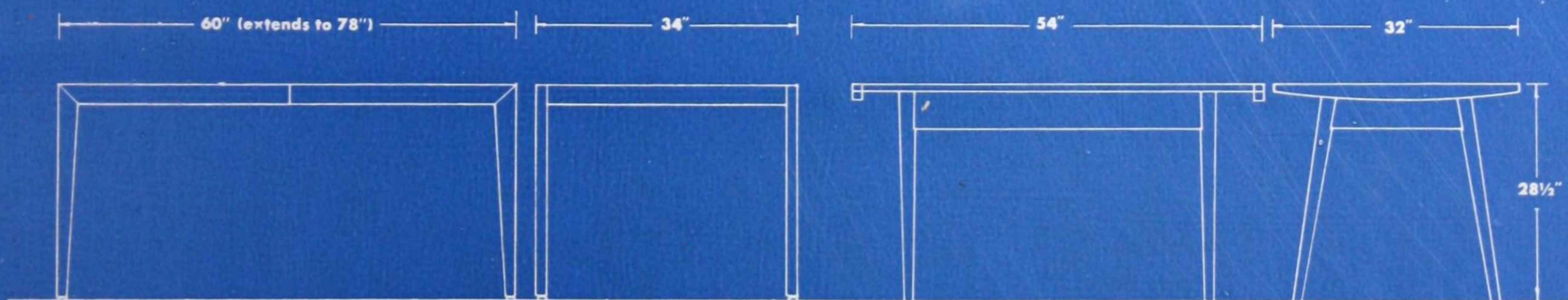
301 Extension table shown with 146 and 147 chairs







**N12 Table shown with N19 chairs, George Nakashima designs**

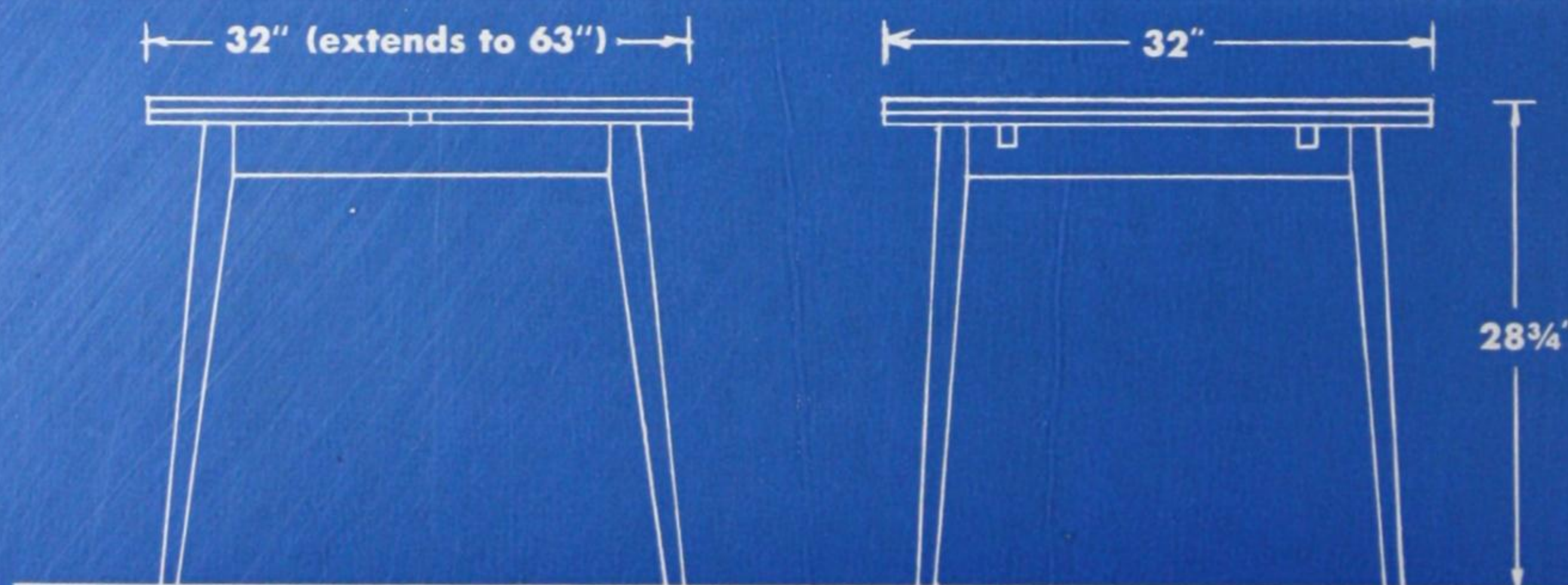




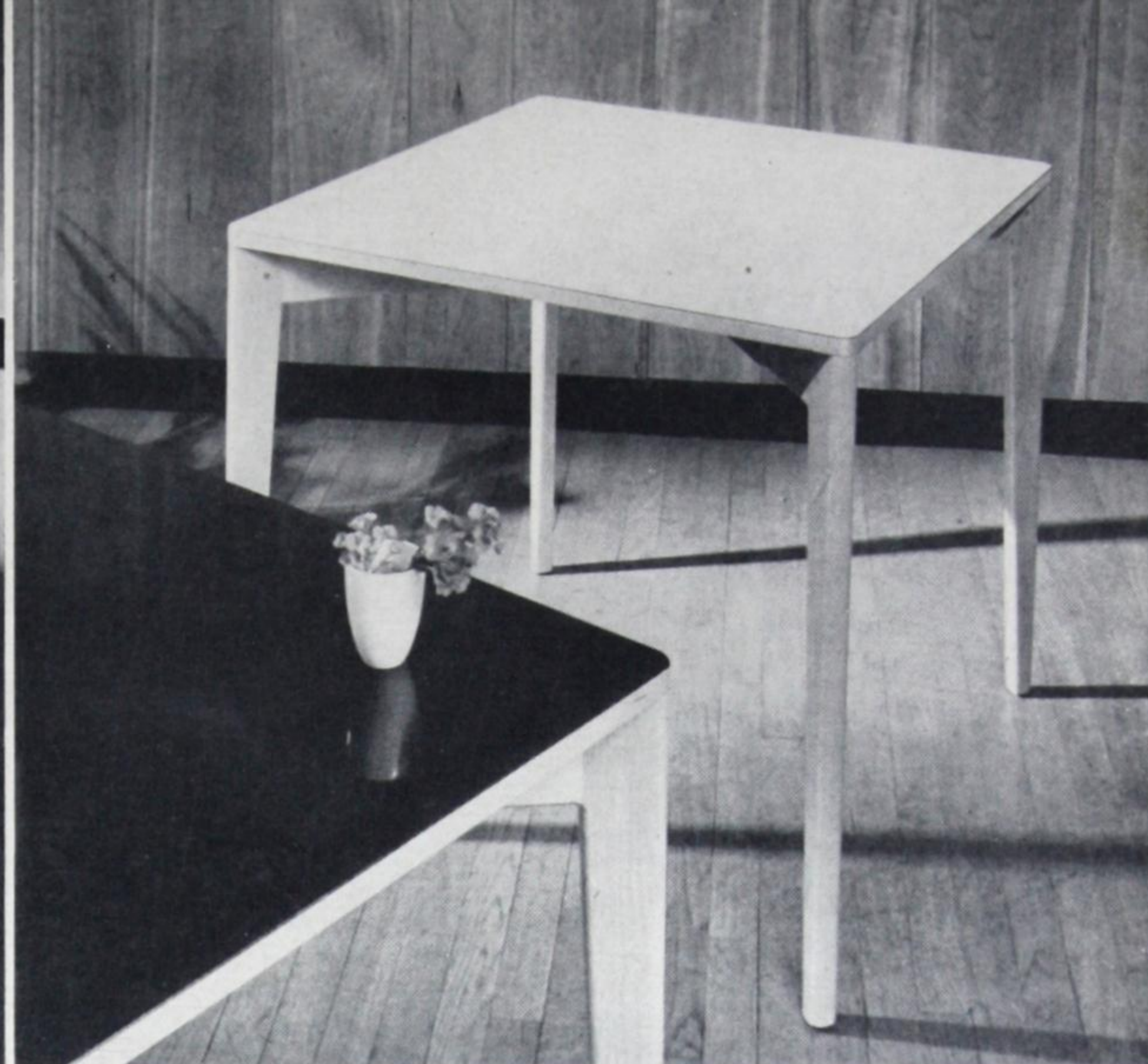
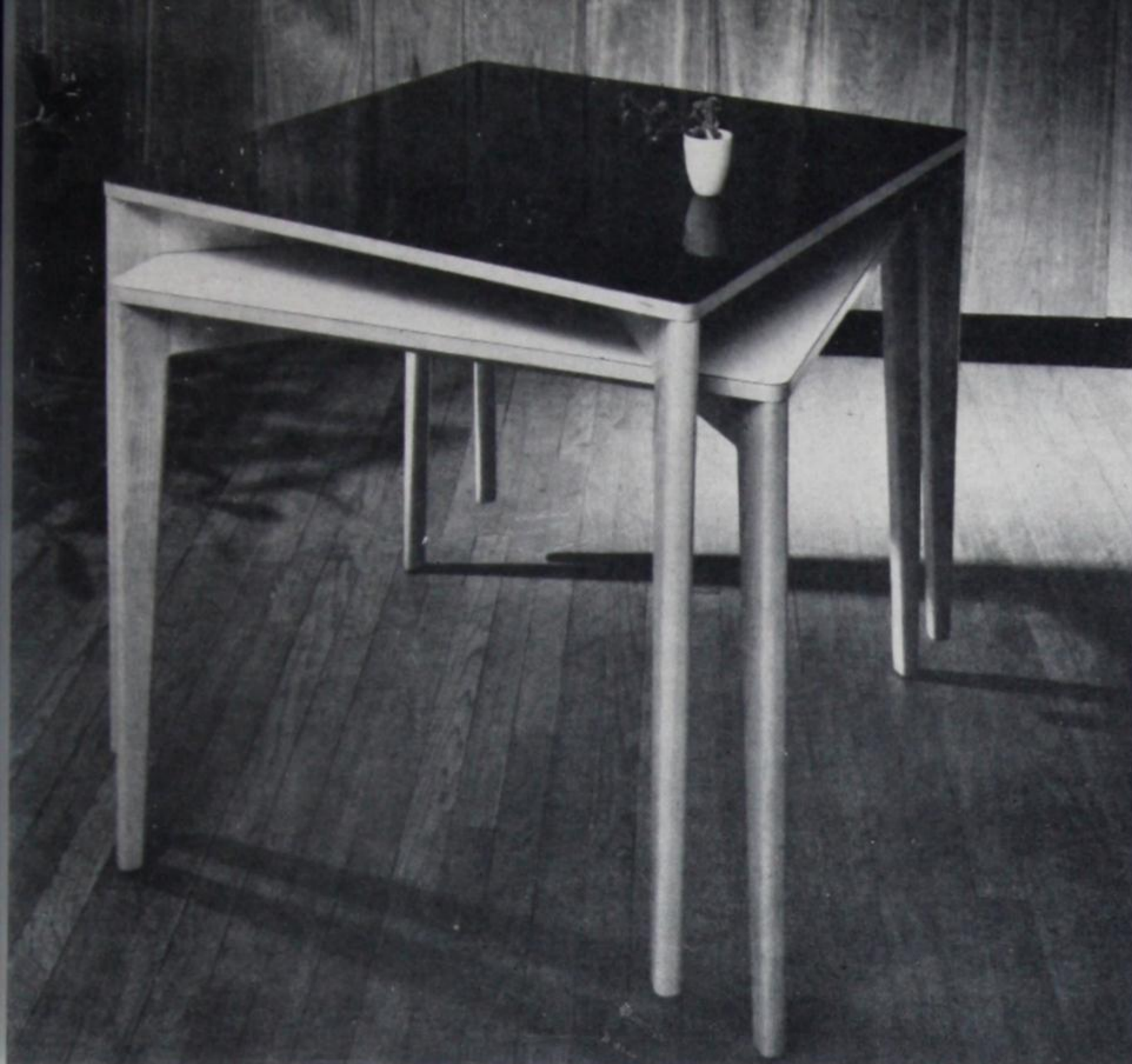


**NK4 Extension table, Elias Svedberg design, shown with 666USP chairs**

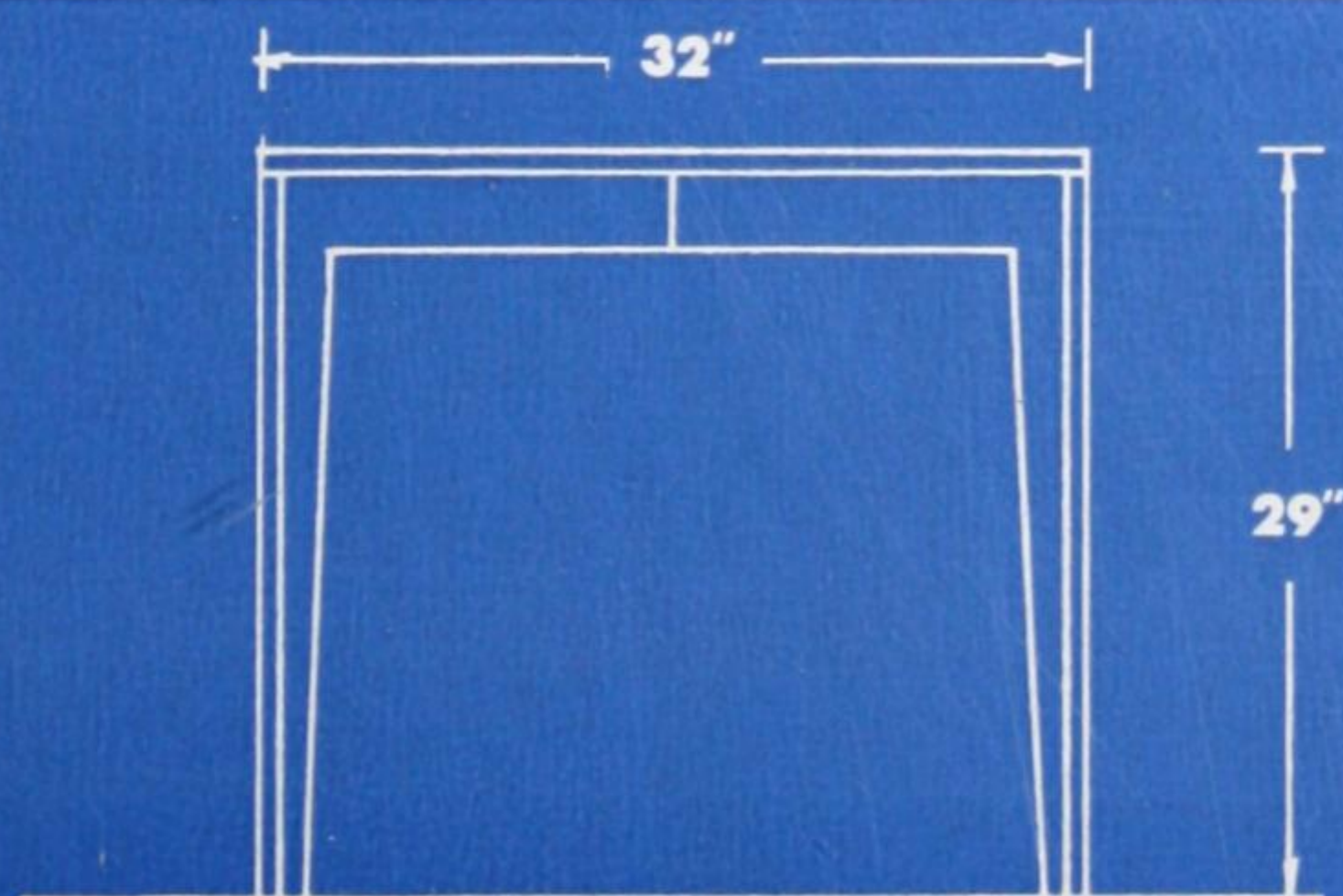
**NK4 Extension table closed**



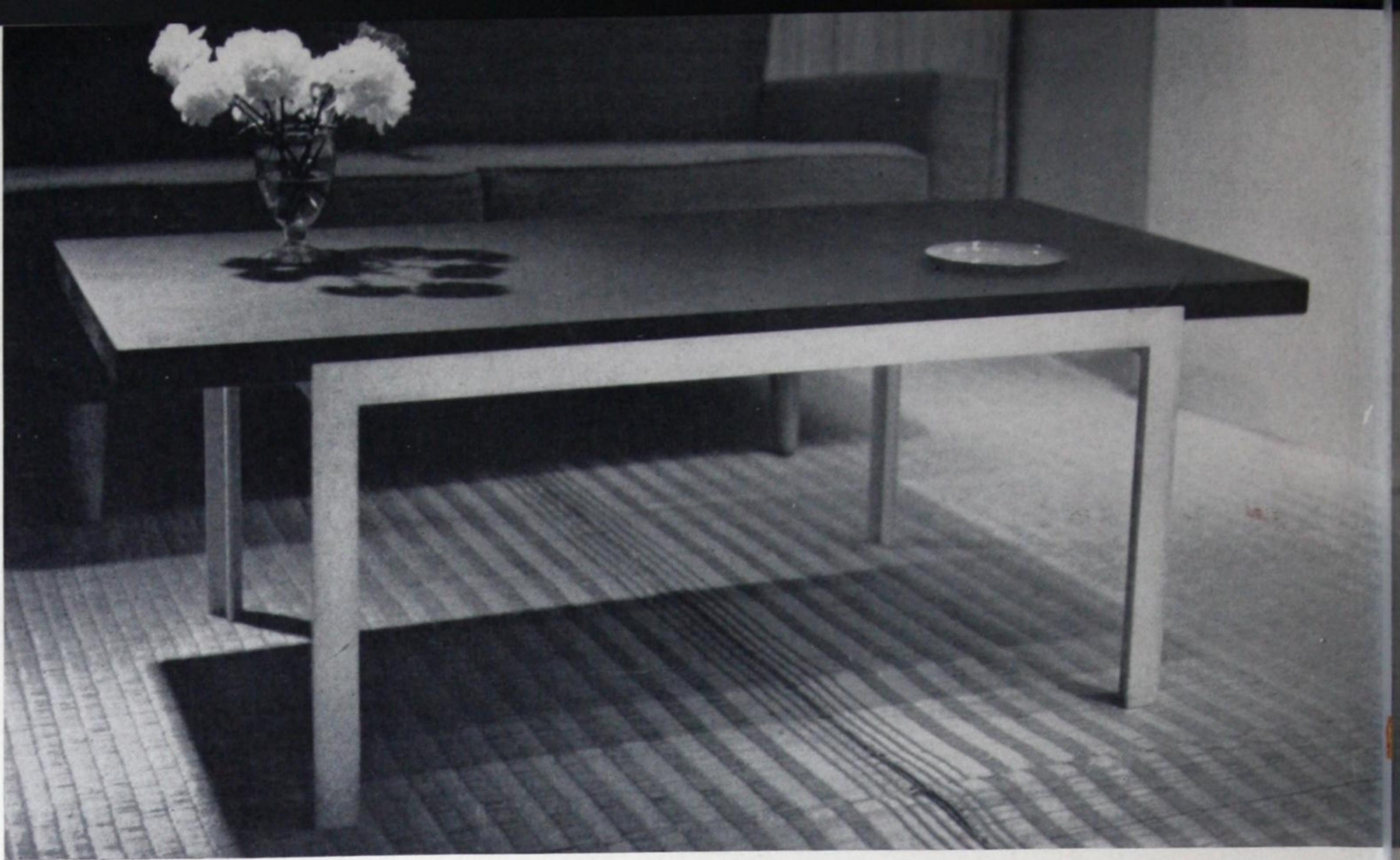




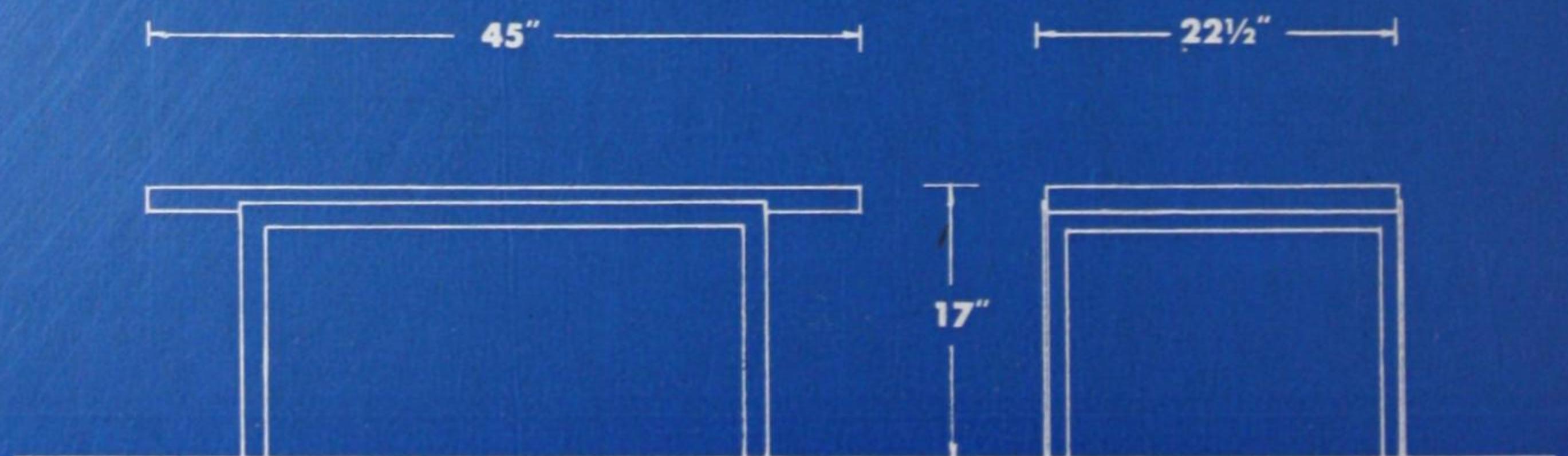
106 Stacking table, Formica top, Florence Knoll design





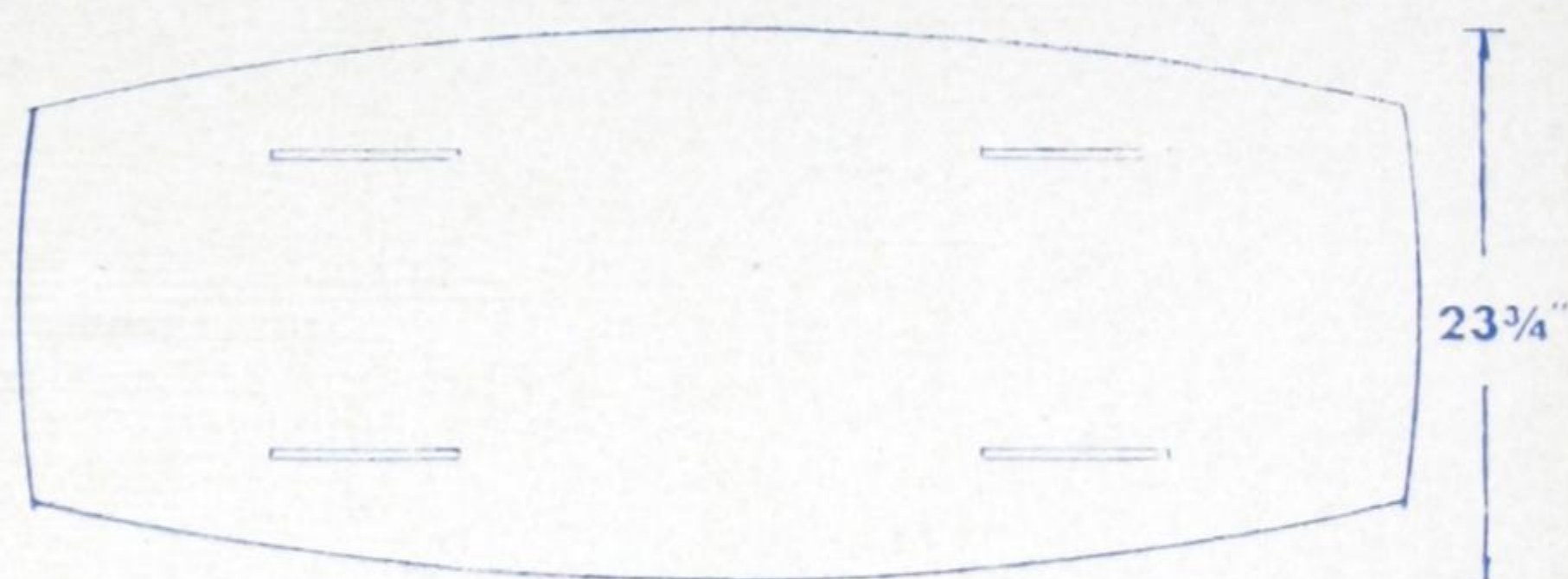


115 Coffee table, slate top, Florence Knoll design

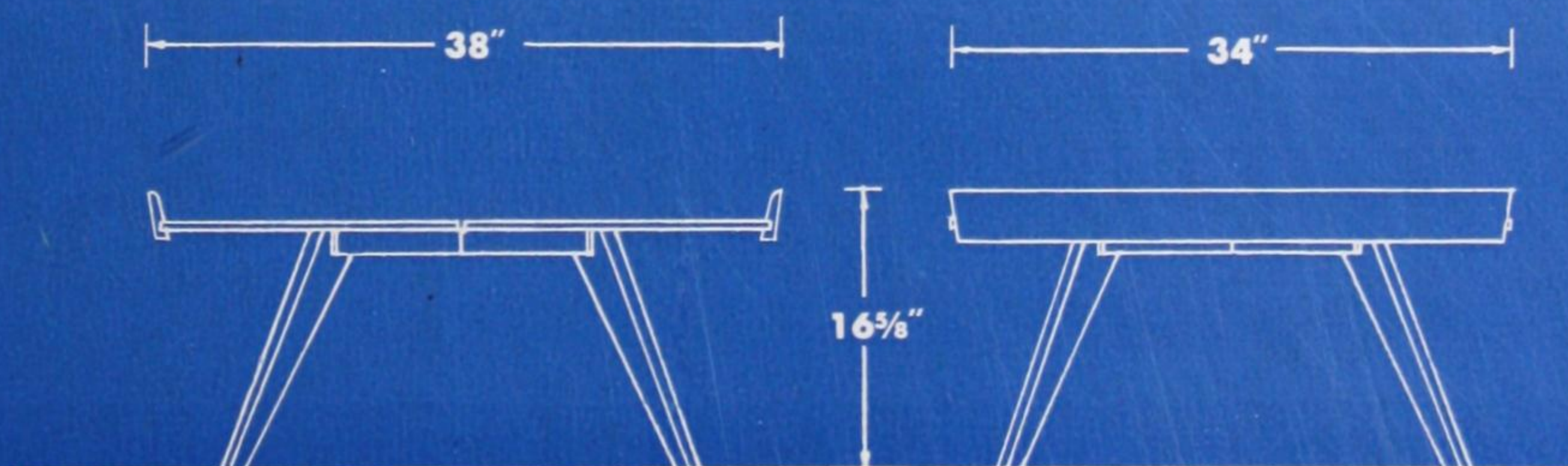
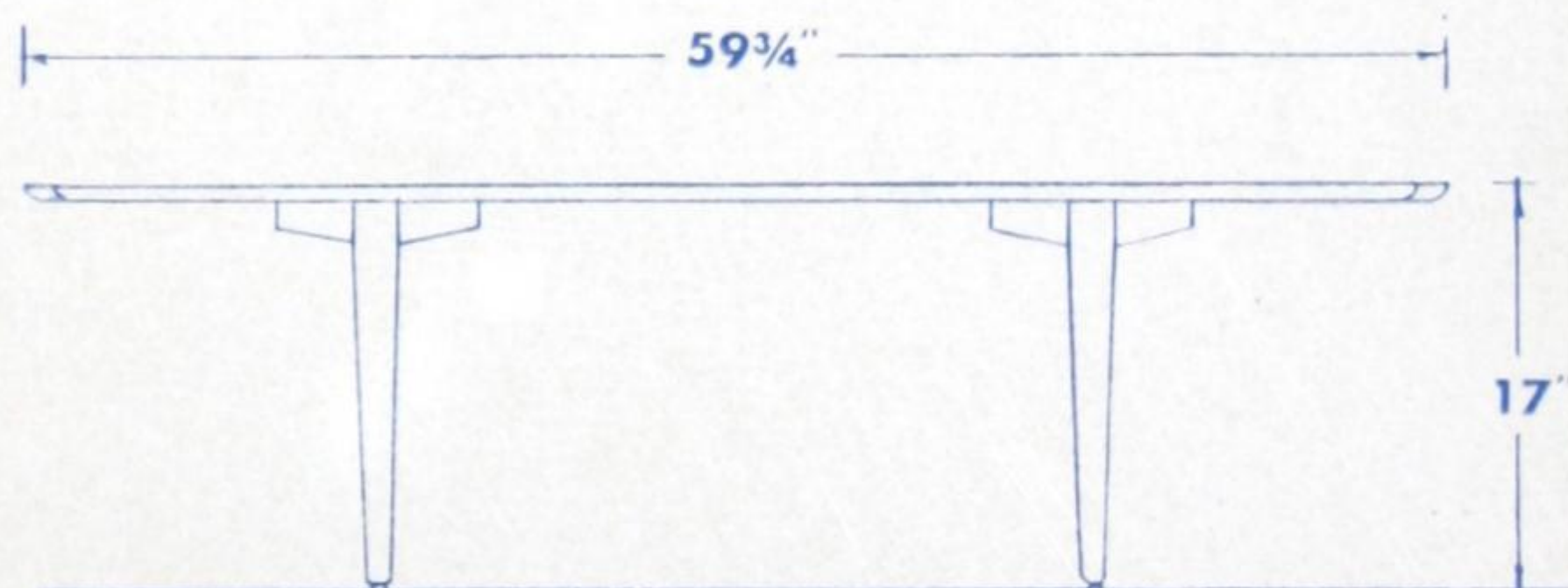




N10 Coffee table, George Nakashima design



110 Coffee table, Abel Sorensen design



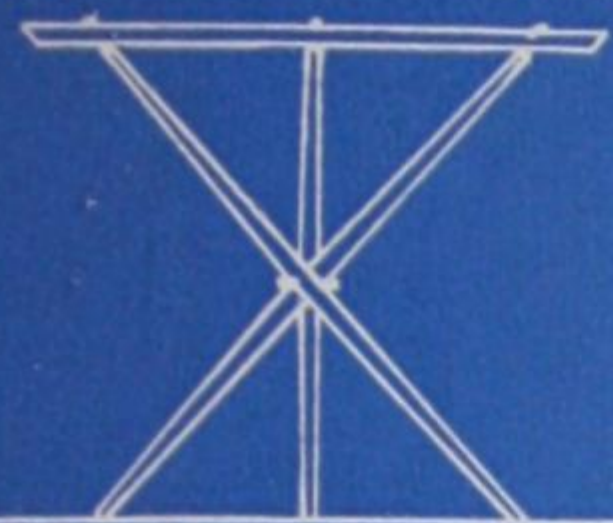




114 Large tripod table, Hans Bellman design



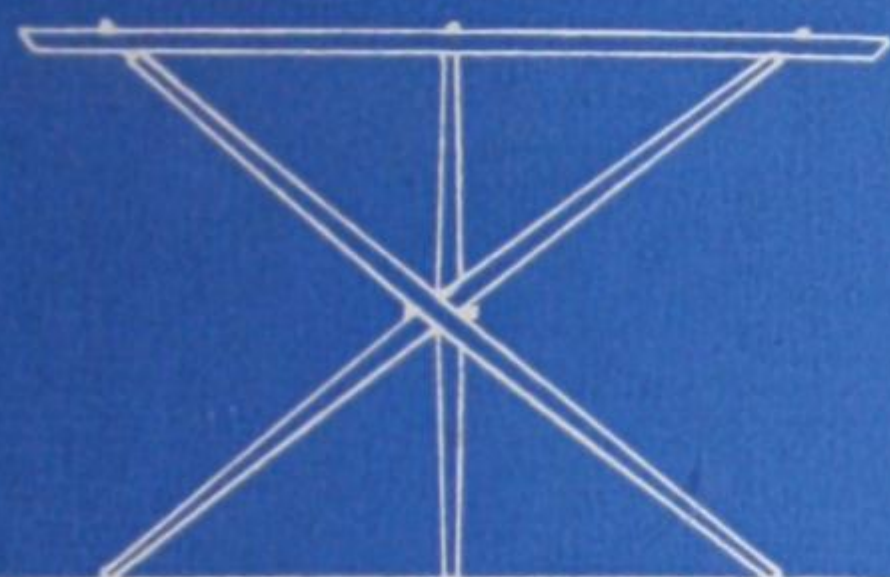
24" dia



20"

103 Small tripod table

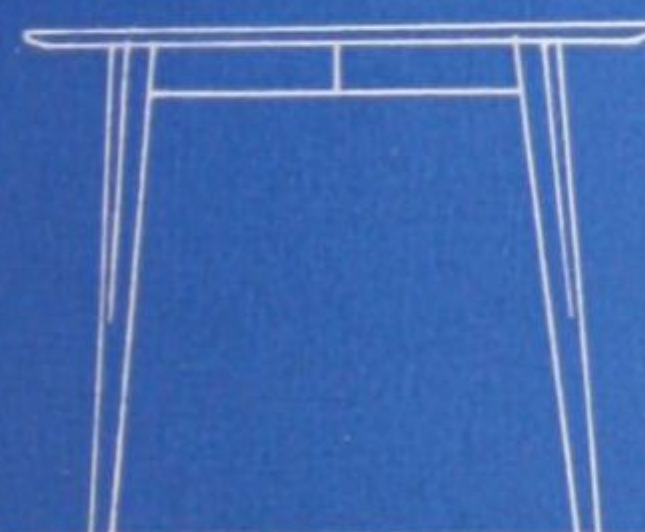
36"



22"



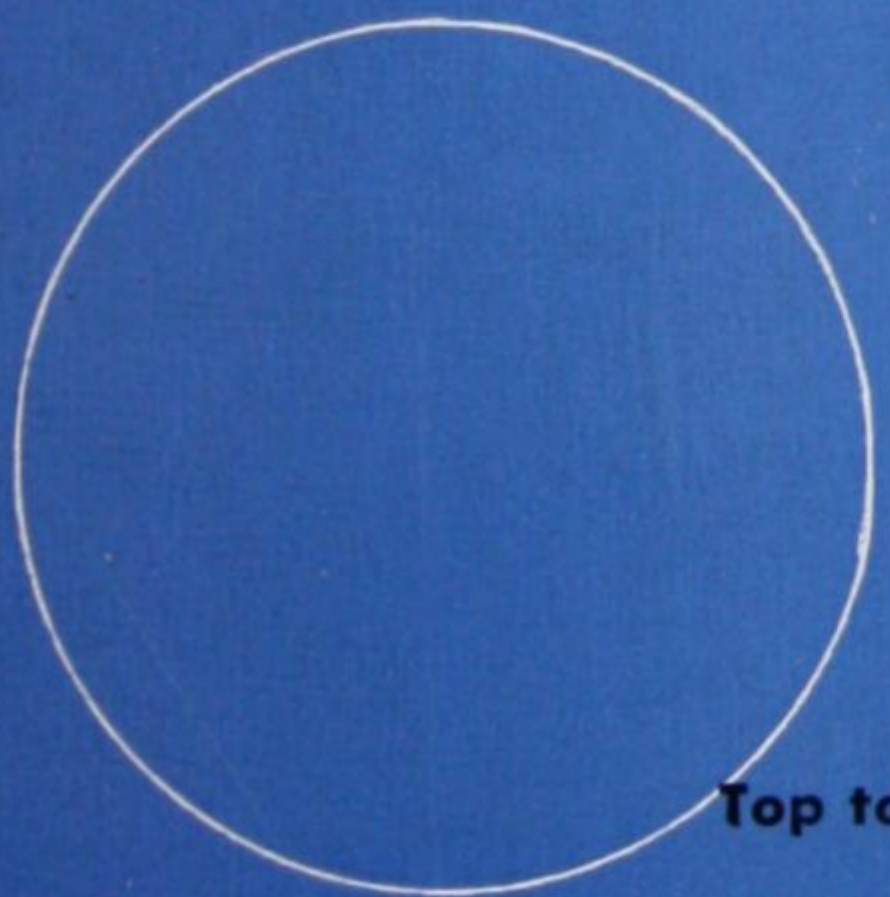
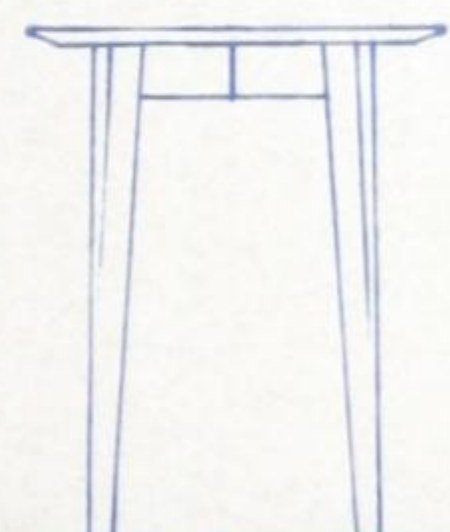
26"



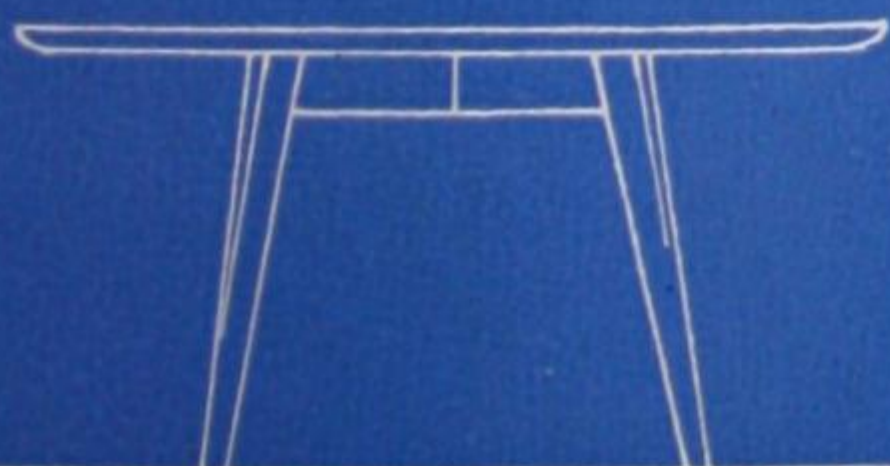
20 3/4"

NK5 Table with 201 chair

17"

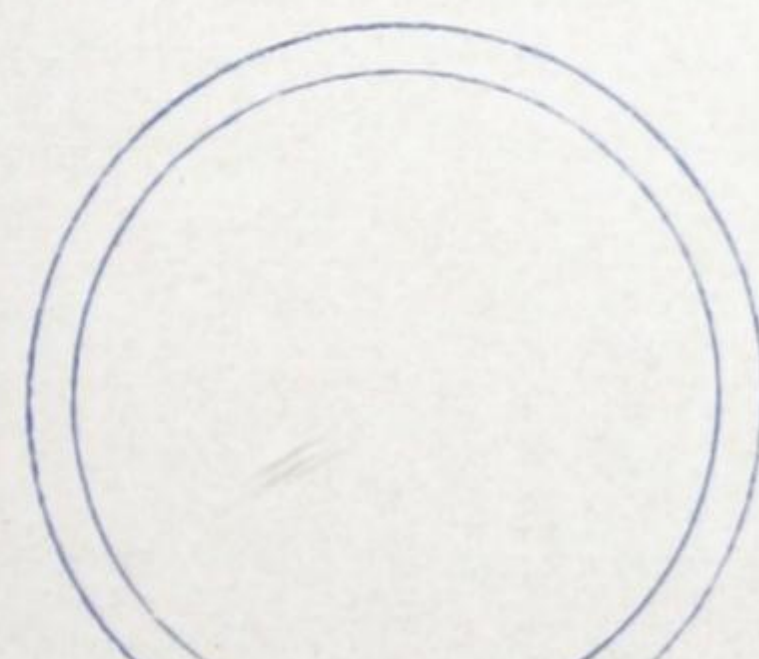


35 1/2"



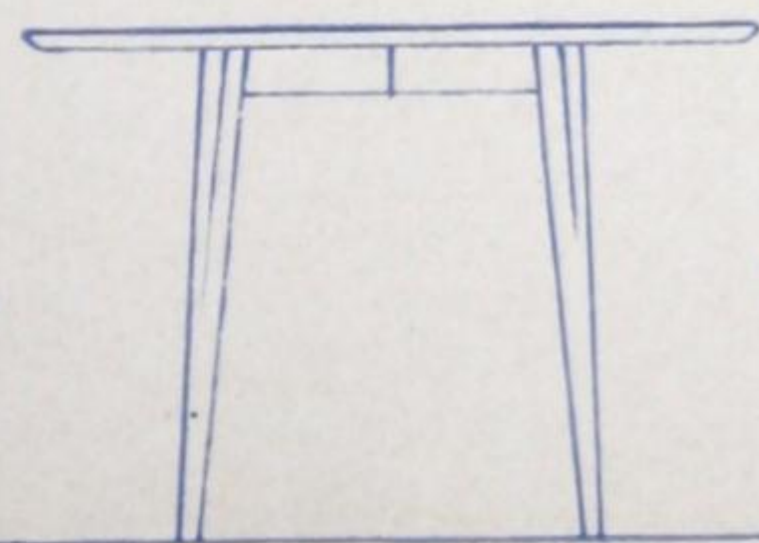
18"

Top to bottom: NK6, NK7, NK9 Tables



26 1/4"

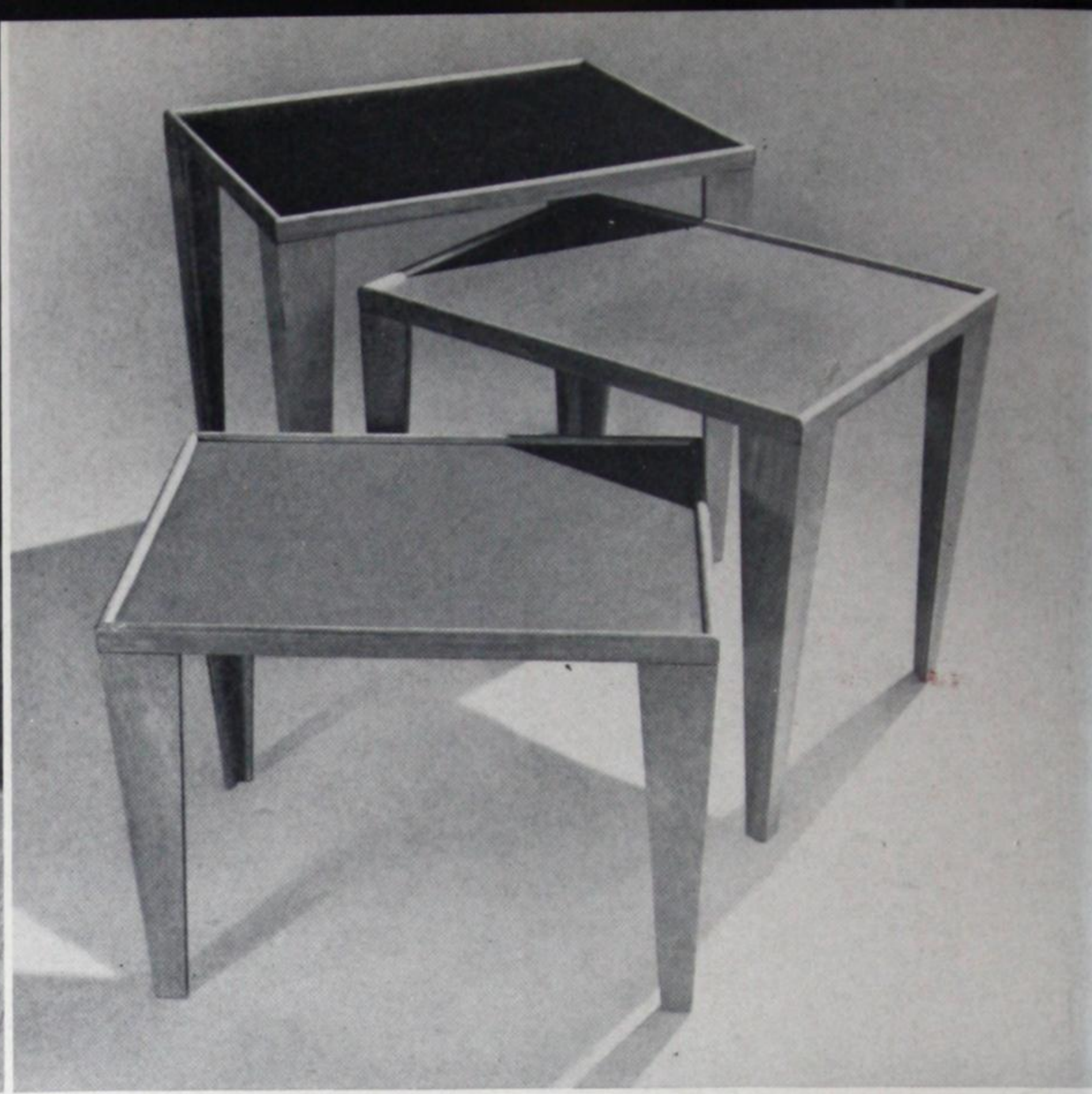
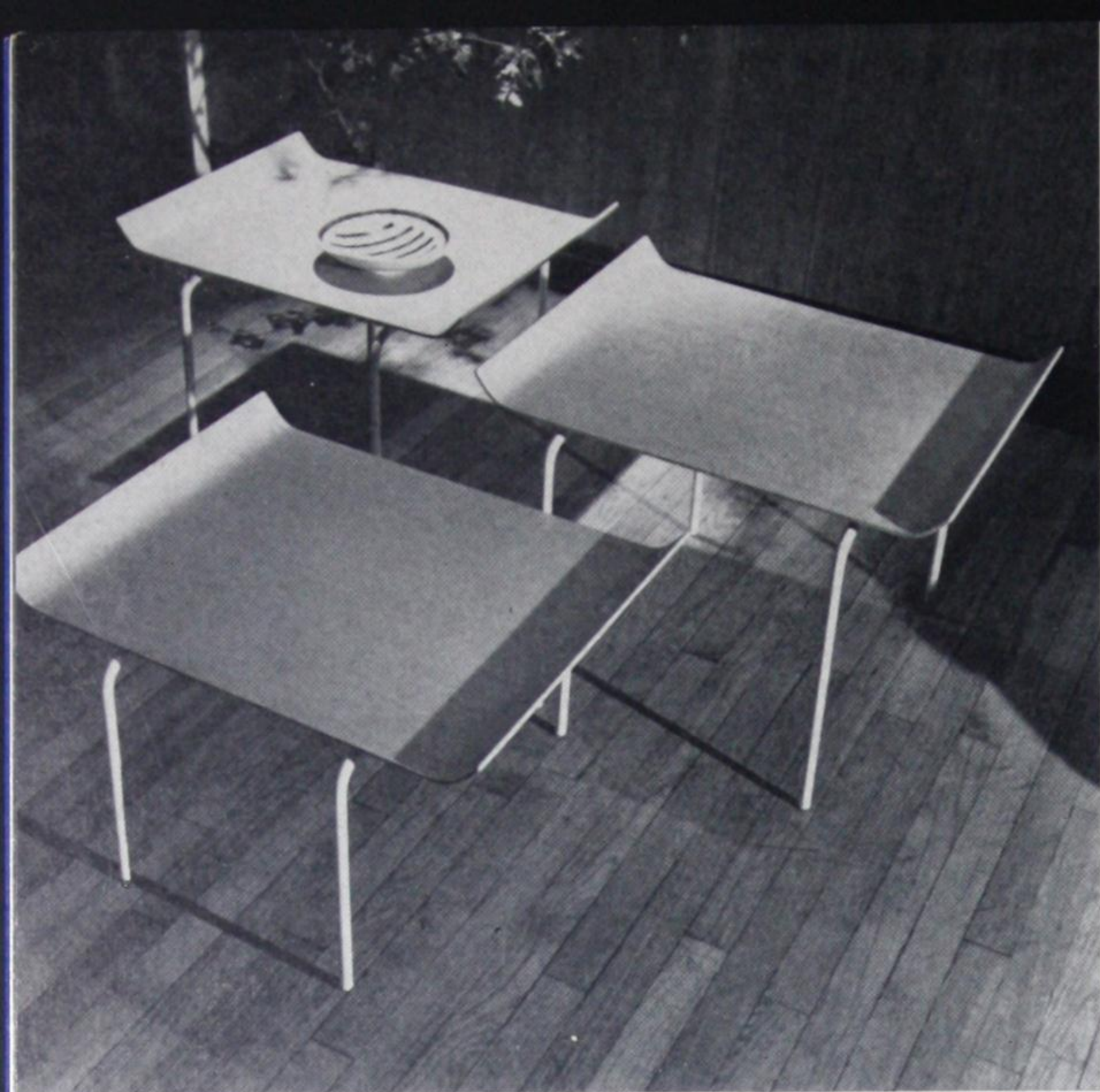
29 3/4"



20 5/8"

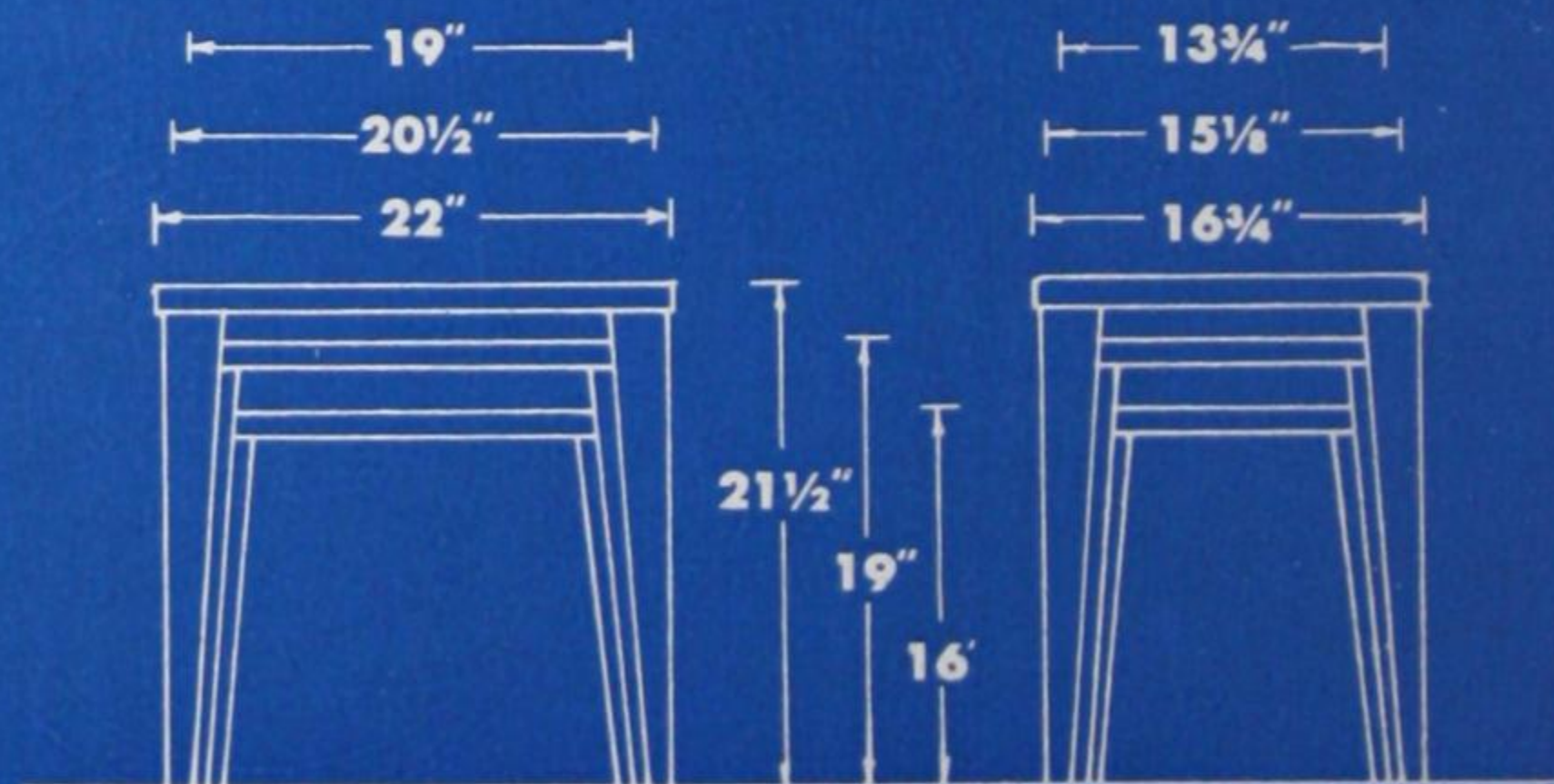
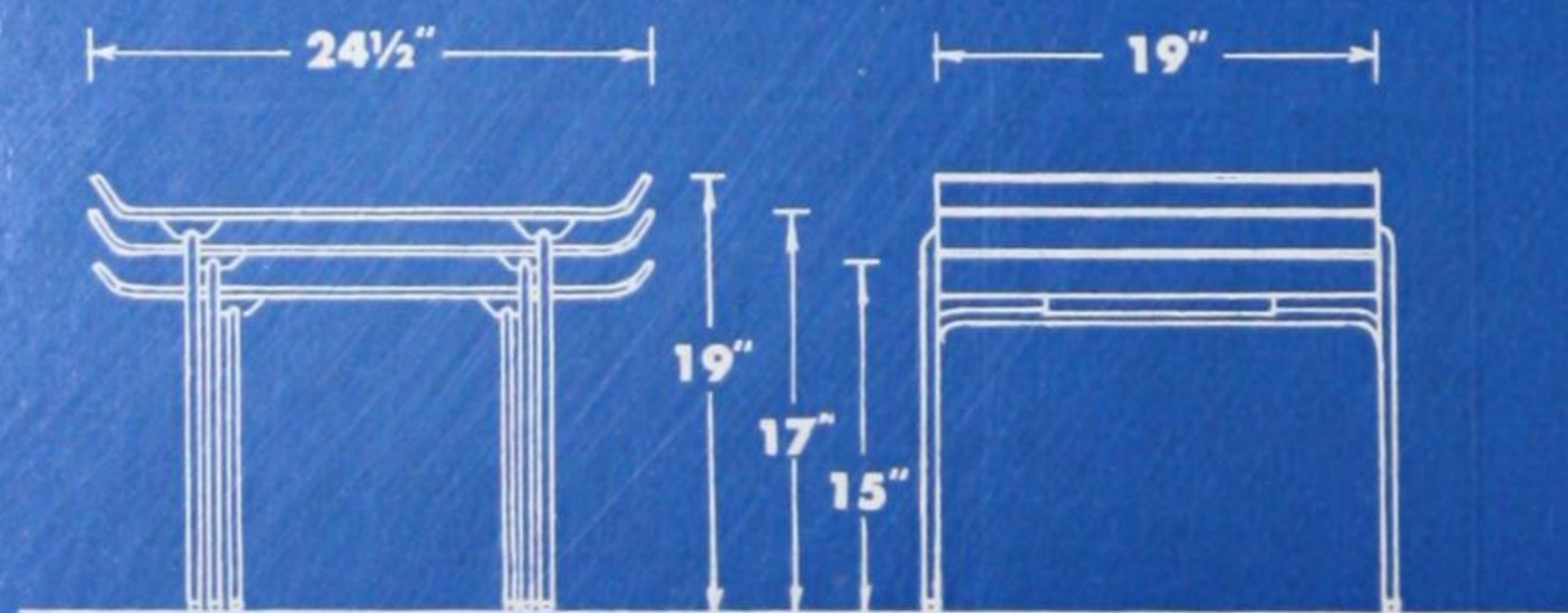




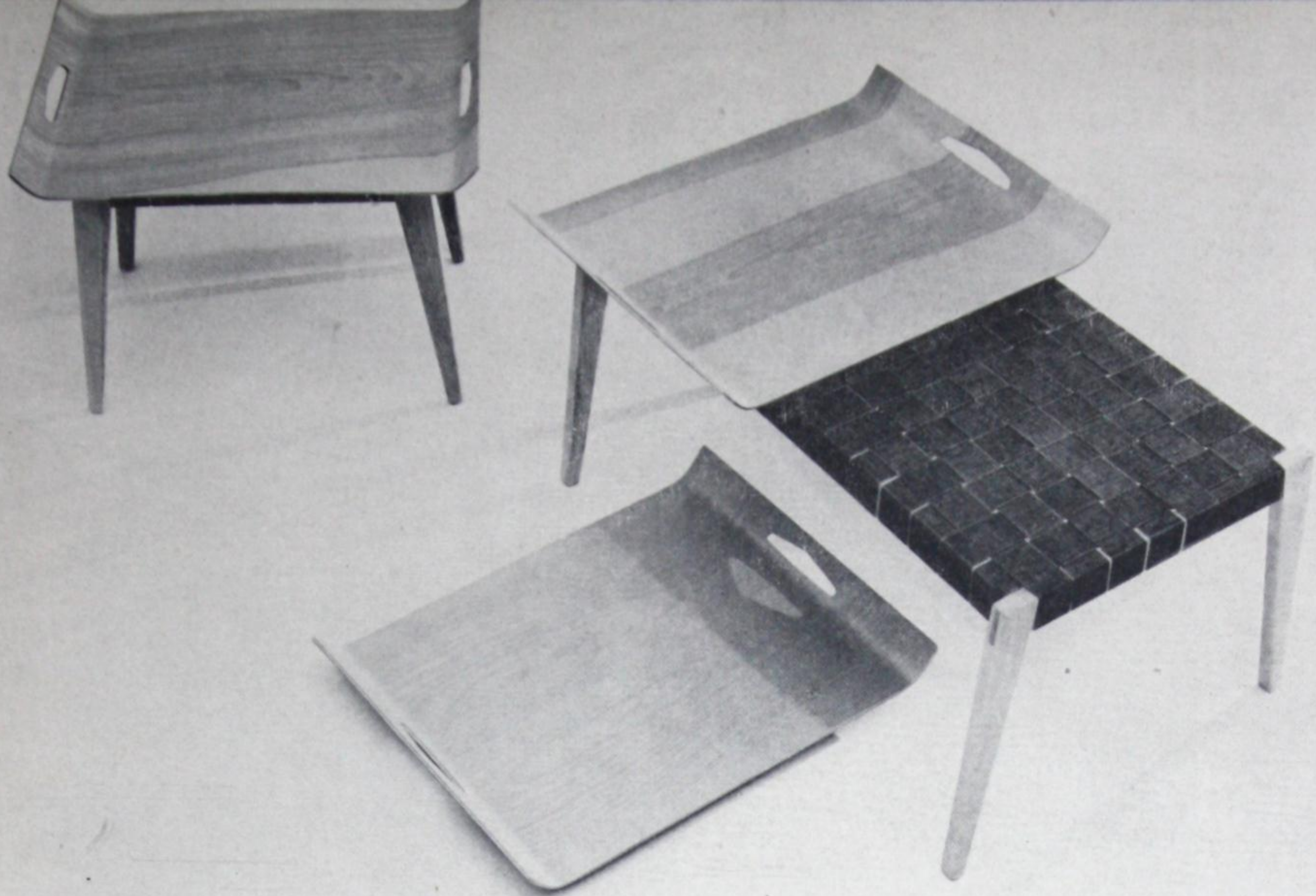


56ABC Nesting tables, Abel Sorensen design

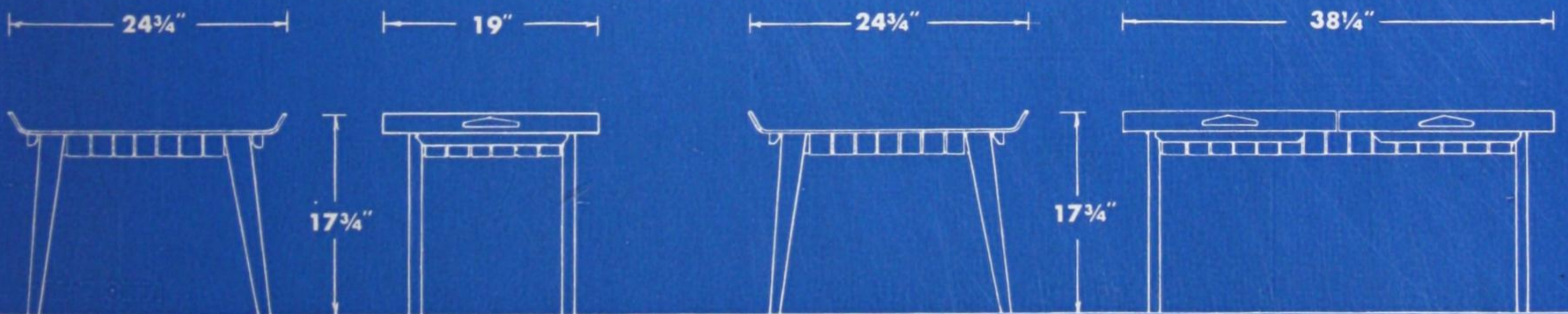
57ABC Nesting tables, Hosken design





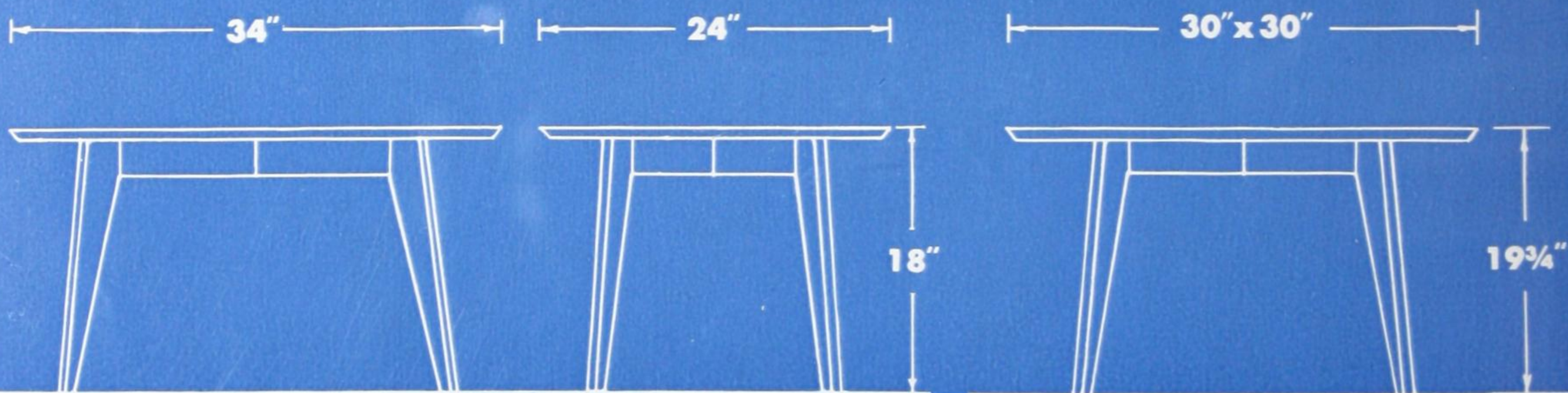


50 Tray table, single    52 Tray table, double    Abel Sorensen design





100 Table



NK8 Table



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